

MUSICAL COURIER

DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-fourth Year

Price 15 Cents

Subscription \$5.00

Foreign, \$6.25 Annually

Vol. LXVII—NO. 1

NEW YORK, WEDNESDAY, JULY 2, 1913

WHOLE NO. 1736



GIORGIO POLACCO

Conductor Metropolitan Opera, New York, and
Covent Garden, London

THE MUSICAL COURIER

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.
Church, Concert and School Positions Secured.
MRS. BABCOCK,
CARNEGIE HALL, New York.
Telephone: 2634 Columbus.

ROSS DAVID,
Carnegie Hall, New York.
MISS MARION DAVID,
Coach and accompanist.

M. F. BURT SCHOOL,
Sight-Singing, Ear-Training, Musical Stenography. Normal courses in Public and Private School Music. Special coaching for church trials.
New York School, 1202 Carnegie Hall.
Address Brooklyn School, 1202 Lefferts Place.

PAUL SAVAGE,
VOICE CULTURE.
803 Carnegie Hall,
New York.

M. RAWLINS BAKER,
PIANOFORTE INSTRUCTION.
212 West 59th St.
Telephone, 2320 Columbus.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail address: Fifth Ave., New Rochelle, N. Y.

ADELE LAEIS BALDWIN,
CONTRALTO.
Teacher of Singing and Lyric Diction.
Tel. 5757 Columbus. 915 Carnegie Hall.

E. PRESSON MILLER,
TEACHER OF SINGING.
1013 Carnegie Hall.
Telephone: 1350 Columbus.

EUGENIE PAPPENHEIM,
THE CELEBRATED PRIMA DONNA.
Voice Culture in All Its Branches.
The Evelyn, 101 W. 78th St., New York City.
Telephone: 7048 Schuyler.

MARY HISSEM DE MOSS,
SOPRANO.
106 W. 90th St. Phone, 3552 River.
Exclusive mgt of Haensel & Jones, Aeolian Hall.

FLORENCE E. GALE,
SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
151 W. 70th St. Telephone, 5331 Columbus.

HATTIE CLAPPER MORRIS,
TEACHER OF SINGING IN ALL BRANCHES.
1730 Broadway, Cor. 55th St.
Telephone, 4117 Columbus.

FREDERICK E. BRISTOL,
TEACHER OF SINGING.
No. 143 West 42d St., New York.

ROBERT J. WINTERBOTTOM,
Organist and Choirmaster, St. Luke's Chapel,
Trinity Parish, New York.
ORGAN RECITALS—INSTRUCTION.
The Earle, 103 Waverly Place.

ZIEGLER INSTITUTE OF NORMAL SINGING.
MME. ANNA E. ZIEGLER, Director.
Met. Opera House Bldg., 1425 B'way, New York.
Tel. 1974 Bryant.

HENRIETTA SPEKE-SEELEY,
SOPRANO—TEACHER OF SINGING.
1425 Broadway—Metropolitan Opera House.
Residence, 2184 Bathgate Ave. Phone, 3967 Tremont.

CLAUDE WARFORD,
TENOR.
60 Washington Square South.
Phone, 730 Spring.

GRAND CONSERVATORY OF MUSIC,
113 West 85th St., New York. Tel. 4152 Schuyler.
Special course for teachers and professionals.
Degrees granted. Thorough course for beginners.
Dr. B. Eberhard, Pres. (Thirty-ninth year.)

ELIZABETH K. PATTERSON,
SOPRANO. TEACHER OF SINGING.
Studio: 257 West 104th Street.
Phone, 8101 Riverside.

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING.
122 Carnegie Hall.

VICTOR BIART, PIANO VIRTUOSO.
Instruction. Advanced Interpretation. Repertory.
Special cultivation of that vivid, flowing quality
of tone which is the medium of musical expression.
Studio Hall, 64 East 14th St., New York.
Tel. 9424 Madison.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 4879 Murray Hill.

A. RUSS PATTERSON, ORGANIST,
CONDUCTOR
IDELLE A. PATTERSON, LYRIC
SOPRANO
Specialty, Voice Development and Diction.
322 West 58th St. Tel. 748 Columbus.

MORITZ E. SCHWARZ,
Ass't Organist, Trinity Church, New York.
RECITALS AND INSTRUCTION.
Address Trinity Church, New York.

ADOLF GLOSE,
Concert Pianist, Piano Instruction. Coach for
professional and advanced singers.
Residence studio: 81 Morningside Ave., City.
Phone, 2193 J. Morningside.

HENRY SCHRADIECK,
Formerly Prof. of Violin, Leipzig Conservatory.
Head of Violin Dept., Amer. Institute of Applied
Music, N. Y., and Combs Conservatory, Philadelphia.
Residence studio, 535 Wash'n Ave., B'klyn.

JOHN W. NICHOLS,
TENOR.
330 W. 58th St., N. Y. C. Phone, 1434 Columbus.
Management: A. Friedberg, 1425 Broadway.

DUDLEY BUCK,
TEACHER OF SINGING.
New Aeolian Hall, 27 West 42nd St.
Phone, 7498 Bryant. New York.

WILBUR A. LUYSTER,
SIGHT SINGING.
(Gail-Paris-Chevé Method.)
Special preparations of church soloists. Normal
course of school music. Vocal Instruction—Choral
Direction.
Address: Metropolitan Opera School, 1425 B'way.

Miss EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Residence, 34 Gramercy Park.
Phone, 3187 Gramercy. New York City.

BRUNO HUHN,
STYLE, DICTION, AND REPERTOIRE.
Elementary and advanced vocal lessons.
231 West 96th St., New York.
Mr. Huhn will teach on Mondays during July
and August.

EARLE ALBERT WAYNE,
Concerts. PIANIST. Instruction.
Choral Club Conductor. 1202 Carnegie Hall.

GIUSEPPE CAMPANARI,
For 12 years leading baritone of the Metropolitan
Opera House, will take a limited number of pupils.
Applicants to be seen by appointment only.
668 West End Avenue, near 92d St., New York.

FLORENCE STORY,
CONTRALTO.
Concerts and Musicales and Church.
Address, care of Musical Courier.

CLAUDE MAITLAND GRIFFITH,
PIANO AND HARMONY INSTRUCTION.
Monday and Thursday afternoons. Pouch Gallery,
Brooklyn.
133 Carnegie Hall, New York.
Season opens second week in October.

CARL M. ROEDER,
PIANIST—INSTRUCTION.
607 Carnegie Hall and 423 East 140th St.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall. New York City.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

J. W. PARSON PRICE,
VOICE CULTURE AND ART OF SINGING.
2 West 20th St., New York.
"I can confidently state that Mr. Parson Price's
knowledge of the voice, both male and female,
and his style of singing, entitle him to a high
rank among teachers."—MANUEL GARCIA.

Mrs. REGINA WATSON,
SPECIALTY. Repertoire work with Concert
Pianists, and the training of teachers.
2146 Lincoln Parkway West, Chicago, Ill.

WILLIAM NELSON BURRITT,
VOICE SPECIALIST
AND REPERTOIRE BUILDER.
1084 East 19th Street.
Tel. Gramercy 3848.

WALTER L. BOGERT,
President of N. Y. State Music Teachers' Ass'n.
TEACHER OF SINGING.
Baritone. Lectures and Recitals.
130 Claremont Ave., New York. Tel. 291 Morn'side.
Tuesday and Friday, Aeolian Hall.

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY.
With the "Musical Courier": Sec'y Manuscript
Society; Organist Central Baptist Church, New
York. 439 Fifth Ave.; Tel. 4992 Murray Hill.
Residence, Park Hill, Yonkers, N. Y.

JESSIE DAVIS,
PIANIST.
Concerts—Recitals—Lessons.
Studio: 503 Huntington Chambers, Boston.

CARL FIQUE, PIANO
KATHERINE NOACK-FIQUE,
Dramatic Soprano.
FIQUE MUSICAL INSTITUTE.
128 DeKalb Avenue, Brooklyn.

Miss GENEVIEVE BISBEE,
PIANIST—INSTRUCTION.
—Leschetizky Method—
Limited number of resident pupils received.
38 East 66th St. Phone, 6109 Plaza.

ALICE GARRIGUE MOTT,
ART OF SINGING.
178 West 79th St., New York.

ESPERANZA GARRIGUE,
ART OF SINGING.
Heathcote Hall, 609 West 114th St., New York.
Tel. 7314 Morningside.
(Bet. Broadway and Riverside Drive.)

ELLA MAY SMITH,
INSTRUCTION—PIANO, SINGING, MUSIC,
HISTORY.
HISTORICAL LECTURE RECITALS.
Residence Studio: 60 Jefferson Ave., Columbus,
Ohio. Telephone, Automatic, 2294.

JAMES P. DUNN,
Composer and Organist, St. Patrick's Church, Ter-
sey City. Instruction, Piano, Organ. Theory and
Sight Singing. (Specialty Gregorian Chant and
Catholic Church Music.) Phone, 1867-W Bergen.

MME EMMA E. DAMBMANN,
(Mrs. HERMANN G. FRIEDMANN.)
CONTRALTO.
Vocal Instruction, Concerts.
Residence Studio, Hotel Calumet.
Phone: Columbus 1628. 340 West 57th St.

**THE NEW YORK INSTITUTE FOR
VIOLIN PLAYING, PIANO AND
VOCAL CULTURE,** 230 East 62nd Street.
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARRI, Directors.

MARY T. WILLIAMSON,
SOLO PIANIST.
Recitals, Concerts, Instruction.
Leschetizky Method. 21 East 75th St.
Phone, 1302 Lenox.

MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 163 East 62d St., New York.

VON DOENHOFF,
VOICE—HELEN. PIANO—ALBERT.
1186 Madison Ave.
Phone: 1332 Lenox.

DANIEL VISANSKA, VIOLINIST.
Nine years of successful teaching and concertizing
in Berlin. Will accept engagements and a limited
number of pupils.
Address: 37 West 127th St., New York.
(In Philadelphia Mondays. Address 1821 Dia-
mond St.)

MARY PINNEY,
PIANIST.
Studio, 418 Central Park West.
Instruction. Tel. 4164 River.

New Song for Contraltos
"Only a Day for Tears"
By JEAN PAUL KÜRSTEINER.
Mr. Kürsteiner receives pupils in Piano, Theory
and Composition at his residence studio, The
Narragansett, B'way and 94th St.

DR. EDOUARD BLITZ,
SCHOOL OF SIGHT SINGING.
808 Carnegie Hall.
Conductor Symphony Concerts.
Summer address, Kursaal—Ostend, Belgium.

MME. LISETTE JOSTY-HAMMOND,
Italian Enunciation Applied to Singing
and Speaking in Modern Languages.
Metropolitan Opera House Bldg.
1425 Broadway, New York.

HERBERT WILBER GREEN,
SCHOOL OF SINGING.
701 Carnegie Hall.
Cala Aarup Greene, Pianist.

BANKS PIANIST
320 West 52nd St.
NEW YORK
Phone 6920 Schuyler

RY WOODFIELD FOX
PIANIST
THE WELSH-SUTAR MANAGEMENT
South 18th Street Philadelphia, Pa.

MARIE LOUISE TODD
PIANIST
TEACHER OF PIANO
Studio: Carnegie Hall New York

MORTIMER WILSON
PHILADELPHIA
Address, Balance of Season: Atlanta Philharmonic

"Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music
Voice Culture founded on common sense method which never fails to bring good results.
Studio, Ivy Court, 210 West 107th St., New York.

FREDERIKSEN
SUMMER TERM
for Viola Teachers, from June 1st to August 1st
426 Fine Arts Bldg., Chicago, Ill. Residence Phone Grandstand 19468

L. BECKER PIANIST AND TEACHER
Studio: Aeolian Hall
100 Broadway, New York

Mildred POTTER
CONTRALTO
CONCERTS, ORATORIO, ETC.
Management: WALTER ANDERSON
171 West 87th Street, New York
Phone 288 Columbus

Martina ZATELLA
COLORATURA SOPRANO
(Pupil of Madame Della M. Valeri)
Touring in Europe

HULSMANN TRIO
Marie, Helen, Constance.
Classical and Popular Vocal and Piano selections for Concert-Recital-Musicals.
Address: PELHAM, N. Y.

Mme. Hildegard Hoffmann
Oratorio and Joint Recitals with
Mr. HENRY HOLDEN
Recitals and Piano Instruction
Soloist with New York Philharmonic and Boston Symphony Orchestra, etc.
STUDIO: Steinway Hall
Address, 144 East 150th Street, New York City.

MME. DUTTON SCOTT
"CONTRALTO"
Care of Musical Courier, 437 5th Ave., New York

ABBIE KEELY
DRAMATIC SOPRANO
1914 DIAMOND ST., PHILADELPHIA, PA.
608 West 116th St., New York City

CHAPMAN GOULD SOPRANO
Address: 2314 Broadway New York
Telephone 4670 Schuyler

SWEET
1425 Broadway, New York
Met. Opera House Building



Send for Circulars of this wonderful aid to Piano Study.

THE VIRGIL TEK

also for the

SPECIAL COURSE FOR TEACHERS

June 25th to July 30th, 1913

Address: Virgil Piano Conservatory, 42 West 76th Street, New York

SUE HARVARD, Soprano
Soloist Christ Methodist Episcopal Church
914 St. James Street, Pittsburgh, Pa.

DUNNING SYSTEM STUDY FOR BEGINNERS.
OR IMPROVED MUSIC
Send for information and booklets of indorsements. Mrs. Carrie Louise Dunning, 11 West 36th St., New York City. Western address: Portland, Ore.

SHARP-HERDIEN SOPRANO
5132 Kenmore Avenue, Chicago, Ill.

JENNETTE LOUDON SCHOOL OF MUSIC
M. Jennette Loudon Director
629 Fine Arts Bldg. Chicago, Ill.

KARLETON HACKETT TEACHER OF SINGING
Kimball Hall, Chicago.

Louise St. John WESTERVELT SOPRANO
Concerts, Oratorios, Recitals.
1353 N. State St., Chicago.

Elsie DE VOE BOYCE PIANIST-INSTRUCTOR
Residence: 4126 Lydia Street, Pittsburg, Pa.

ARTHUR M. BURTON BARITONE
Fine Arts Building Chicago

CLARENCE DICKINSON CONCERT ORGANIST
Organist and Choirmaster Brick Presbyterian Church, Conductor Mendelssohn Glee Club
412 FIFTH AVENUE, NEW YORK CITY

PAULINE MEYER CONCERT PIANIST
Address: 4939 Washington Park Place, Chicago, Ill.

VIOLINIST DUBINSKY
2502 North 17th Street, Philadelphia, Pa.

CHRISTIANS-KLEIN DRAMATIC SOPRANO
Concerts, Recital, Opera, Etc. Vocal and Dramatic instruction. From the beginning to highest perfection.
Irving Place Theatre
Exclusive Management: ANNIE FRIEDBERG, 1425 Broadway

HUDSON-ALEXANDER SOPRANO
Soloist Plymouth Church, Brooklyn
Management: LOUDON CHARLTON
Carnegie Hall, New York

T. Carl WHITMER COMPOSITION PIANO ORGAN
8429 WALNUT STREET PITTSBURGH, PA.
and Pennsylvania College for Women

KROEGER
Director KROEGER SCHOOL OF MUSIC
Pianoforte Recitals and Lecture Recitals
Musical Art Building ST. LOUIS, MO.

MRS. STACEY WILLIAMS ARTISTIC SINGING
Specialization of Tone Production
406 KIMBALL HALL CHICAGO

HARRISON M. WILD Concert Organist
KIMBALL HALL, 243 Wabash Avenue, CHICAGO
INSTRUCTION
PIANO ORGAN
CONDUCTOR—Apollo Musical Club, Mendelssohn Club

GRACE RHELDADDER SOPRANO
Residence 838 Collins Ave. Pittsburg, Pa.

FRANK WALLER, Opera Coach
Assistant Conductor Boston Opera Co.
BOSTON, MASS.

JOHN B. MILLER, TENOR
624 Michigan Avenue, Chicago, Ill.

LEONTINE DE ANNA CONTRALTO, OF BERLIN
Hotel Endicott, 81st St. and Columbus Ave., N. Y.

BERRY SOPRANO
CHICAGO GRAND OPERA CO.
AUDITORIUM THEATRE

AUBREY W. MARTIN BASS-BARITONE. Concert—Oratorio—Recital
Address, Care of Musical Courier, 437 5th Ave. or Box 416, Fairmont, W. Va.

Katharine HOFFMANN Accompanist
WITH SCHUMANN-HEINK TOUR
Home Address: ST. PAUL

Robert Stuart Reader and Singer
PIGOTT Teacher of Speaking and Singing
133 WEST 56th STREET
New York City
Telephone, Columbus 6153

THEODORA STURKOW RYDER Pianist
4715 Lake Avenue, Chicago, Ill.

PLUMB Contralto, Oratorio, Recitals, Concerts
Address: 4179 Lake Ave., Chicago Phone, Oakland 3346
Exclusive Management: HARRY CULBERTSON
Fine Arts Building, Chicago, Ill.

BONCI Says:
"In examining a student's voice, and finding it at fault, I always suggest to him to consult MADAME VALERI. There is no voice defect that can escape her notice, and that cannot be corrected by her ability, tremolo included, when bad training has not gone so far as to cause looseness in the vocal chords."
The Rockingham, 1745 Broadway

MARCEL CHAILLEY, Violinist
Mme. Chailley-Richez, Pianist
29 Rue Chaligny, Paris

Mme. E. B. de SERRANO
Teacher of Olive Fremstad, Mme. Charlotte Macondo, Lucille Marcel, Caroline Mihr-Hardy
VOICE CULTURE, REPERTOIRE
430 West 57th St., Tel. 6641 Columbus, New York

Grace Kerns SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON,
171 W. 57th St., New York Phone 288 Columbus

Louis KOEMMENICH
Conductor of N. Y. Oratorio Society
Mendelssohn Glee Club
AEOLIAN HALL 39 West 42d Street
STUDIO: 1026-27 New York City
Tel. Bryant 5826

CAROLYN ORTMANN Dramatic Soprano
Concert—Oratorio—Opera
Direction: Mrs. Babcock, 810 Carnegie Hall, New York

MURPHY
VICTOR HARRIS THE BEAUFORT
146 West 57th Street
Tel. 3453 Columbus
TEACHER OF SINGING IN ALL ITS BRANCHES

Vocal Studios **RAGNA LINNE** Kimball Hall Chicago

BARONESS LITTA von ELSNER Vocal Instruction
565 Park Avenue, New York. Phone, 6922 Plaza

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS

GEORGIA KOBER, Pianiste
Pres. Sherwood Music School
Fine Arts Building CHICAGO, ILL.

Clarence EIDAM Pianist
Ninth Floor, Auditorium Building CHICAGO

KRIENS Composer Violinist
345 West 70th St.
Tel. Columbus 2223

S. WESLEY SEARS,
St. James Church,
220 and Walnut Sts., Philadelphia.
ORGAN RECITALS. INSTRUCTION.

ALEXANDER ZUKOWSKY
Asst. Concert Master and Soloist Thomas Orchestra
Pupils Accepted. 627 FINE ARTS BLDG., CHICAGO, ILL.

OGDEN CRANE BEL CANTO METHOD
Only Teacher of Wilda Bennett with Belasco
CARNegie HALL, NEW YORK

VITTORIO CARPI VOCAL TEACHER IN FOUR LANGUAGES
Florence, Via del Conf. 7

TENOR—COMPOSER
"Two Roses" "Ah, Love but a Day"
"Forever and a Day" "Maldene" "Tea and Hay"
Soloist Gilberts, Hotel Flinders, 133 W. 47th St., Tel. 9570 Bryant

RARE OLD VIOLINS
FROM \$50. UP
JOHN MARKERT & CO.,
33 West 8th St., N.Y.

BERGEY Chicago Opera School
Fine Arts Bldg., Chicago, Ill.

Rare Old Violins
"Espe" Italian Gut Strings,
durable and pure-tone, \$1
per 15 lengths, E, A or D.
Finest pure-silver polished
"C" strings 75c. each
High-grade Repairing
SEND FOR CATALOGUE
S. PFEIFFER
Dept. E. 1268-70 BROADWAY, NEW YORK CITY

WALTER EARNEST TENOR
836 Collins Ave., Pittsburg

THAL Pianist
620 Addison Ave., Chicago
FRIEDBERG
Exclusive representative Concert Dir. Leonard, Berlin, Mgr. distinguished artists.
1425 N. W. Way. Phone, 1274 Bryant

TENOR
METROPOLITAN OPERA CO.
For concert engagements apply to
The WOLFSON MUSICAL BUREAU
1 West 34th St., New York

The H. P. NELSON PIANO

*The Highest Quality
for the Money*

The H. P. Nelson Company
CHICAGO

The EVERETT PIANO. One of the three
Great Pianos of
the World

THE JOHN CHURCH COMPANY

CINCINNATI

NEW YORK

CHICAGO

Owners of THE EVERETT PIANO COMPANY, Boston

THE GRAM-RICHTSTEIG PIANO

IS ESPECIALLY SUITED TO STUDIO WORK BECAUSE OF ITS

Steel Angle Rail Action (Patented)

which insures a perfectly regulated action under any and all atmospheric conditions. Studio and classroom pianos undergo a severe test. An ordinary action becomes defective within a short time. The Gram-Richtsteig Steel Angle Rail Action, equipped with Metal Flanges, cannot get out of regulation. Hundreds of these remarkable pianos are now in use by musicians. Let us send you descriptive literature free. The Gram-Richtsteig is an artistic piano in every sense of the word.

GRAM-RICHTSTEIG PIANO CO., Milwaukee, Wis.

CINCINNATI CONSERVATORY of MUSIC

Established 1867



Instructs, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the leading Musicians and Artists of today.

Elocution - MUSIC - Languages
Location ideal with respect to home comfort and luxurious surroundings. The finest and most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalog FREE.

Highland Ave., Oak St. and Burnet Ave., CINCINNATI, OHIO

AMERICAN CONSERVATORY

Kimball Hall, Wabash Ave. and Jackson Blvd. Chicago

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST

Among the seventy eminent instructors the following might be mentioned:

Piano—John J. Hattstaedt, Victor Garwood, Allen Spencer, Henriot Levy, Silvio Scionti.
Singing—Karlton Hackett, Ragna Linne, Edward Clarke, Jennie F. W. Johnson, John T. Read, Marie Sidenius Zendt.
Organ—Wilhelm Middelshulte.

Violin—Herbert Butler, Adolf Weidig.
Theory—A. Weidig, Arthur Olaf Anderson.
Public School Music—O. E. Robinson.
Dramatic Art—Frances Donovan.

JOHN J. HATTSTAEDT, President.

Catalogue mailed free.

**MAXIMILIAN
PILZER**
VIOLINIST

101 West 115th St.
New York

Telephone
Morningside 8832

MARGARET KEYES
CONTRALTO

CONCERT, ORATORIO and RECITALS
Management, THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York
Personal Address, 2469 B'way. 'Phone, 4848 River



Father Finn is doubtless the most distinguished musician of the Catholic Church in America

His recommendation of the Conover Piano is as enthusiastic as it is sincere

**FATHER WILLIAM J.
FINN**

Says of the

Conover Piano:

The Cable Company, Chicago

Gentlemen: I take great pleasure in attesting the splendid merits of the Conover piano which has recently been installed in my choir hall.

You can appreciate how important it is for my choristers to rehearse to a cantabile tone. The sustaining, singing tone quality of the Conover is perfectly suited to the unusual demands which we make on a piano. After a few rehearsals with the Conover I began to notice the freedom of vocalization which it assists. Candidly, I am delighted with the choice we have made. Incidentally, your Conover graces any room. Very sincerely yours,

March 3, 1913.

William J. Finn
DIRECTOR, FAULTY CHORISTS OF CHICAGO.

The Cable Company

Wabash and Jackson

Makers

CHICAGO

Myrtle ELVYN

**Renowned American
PIANISTE**

Now Booking for American Tour 1913-1914

Concert Direction, M. H. HANSON
437 Fifth Ave., New York

KIMBALL PIANO USED

ALICE MONCRIEFF CONTRALTO
Management: WALTER ANDERSON
171 West 57th St. New York

Harriet FOSTER Mezzo Contralto
235 West 102nd Street
Phone - - Riverside 640

Master ANTHONY JAWELAK The Blind Pianist
For details and terms
address, CASPAR P. BOON
Pittsburg, Pa.

CHARLES CADMAN Composer-Pianist
Management: R. E. JOHNSTON
Commercial Trust Building, 1481 Broadway, New York
In Joint Concert and Recital with World-Famed Singers, Playing His Own Compositions; also an American Indian Music-Tal.
CHAS. L. WAGNER, Associate Manager
New York City

Herbert MILLER Baritone
Exclusive Management
HARRY CULBERTSON, Fine Arts Bldg. Chicago

SIBYL SAMMIS MacDERMID
SOPRANO
Exclusive Management: Alma Voedisch
PUPILS ACCEPTED. Fine Arts Bldg., Chicago

WASSILI LEPS
CONDUCTOR

Philadelphia, Pa.

WILLIAM J. FALK

Assistant to Mr. OSCAR SAWYER
TEACHER OF SINGING
Interpretation and Artistic Finish
'Phone 4881 Lenox. 124 East 92d St., New York

THE STERNBERG
SCHOOL OF MUSIC, Inc.
Fuller Building, 10 South 18th St., Philadelphia

DAN BEDDOE TENOR

Season 1912-1913 in America
Under the Exclusive Management of R. E. JOHNSTON

BERLIN

Jenaer St., 21,
Berlin W., June 14, 1913.

It always has been the policy of the committee of the Allgemeiner Deutscher Musikverein, ever since the society was founded by Franz Liszt in 1861, to have the annual festivals held as nearly as possible in small towns. The theory of the committee is that there is too much music in the big German cities, anyhow, so that less interest



MR. AND MRS. MAX REGER.
Published by Hans Dürsthoff, Berlin.

would be manifested in the festival in one of these and, furthermore, that the members of the association enjoy themselves better in the small idyllic towns like Jena, for instance, where this year's festival was held. Jena is celebrated for its university, but musically it sinks into insignificance compared with the neighboring Weimar. However, the academic concerts that have for decades been given there each season stand in good repute, and in Dr. Fritz Stein, the director of the musical department of the university, the little town possesses a musician of exceptional merit.

According to all reports, the three hundred members of the association who attended this year's meeting will not agree with the committee as to the idyllic conditions of Jena, particularly as pertaining to hotel accommodations. It was with the greatest difficulty that many of the members found lodgings at all, and the question of provisions was a still more serious one. Some of them declared that they did not have one good meal during the whole week in Jena. In the Volkshausaal the little town possesses a concert hall of which it may justly be proud. It was in this hall that the orchestral concerts were given. The "Akademischer Rosensaal," where the chamber music concerts of the festival occurred, also proved most acceptable. In last week's Berlin letter my sister, Lura E. Abell, sent in a report of the first three concerts of the festival. I was not present, having been at the time en route from New York to Berlin, but I have just received an account of the remaining musical events, which consisted of a sacred concert, a second big orchestral concert and an operatic performance. The works produced were all novelties with one exception.

The sacred concert occurred on the evening of June 5, with the following program:

Chaconne, triple fugue and choral for organ, Siegfried Karg-Elert
Four choral versipiele for organ, from op. 7, Carl Hasse

Song of Triumph, for double chorus, tenor solo, organ and orchestra Kurt von Wulff
137th Psalm, for soprano, violin, female chorus, harp and organ Franz Liszt
90th Psalm, for mixed chorus, baritone and orchestra, Julius Weismann

As to this sacred concert, the consensus of opinion is that if these four novelties, produced for the first time, really represent the best that could be found in Germany, then the productive musical activity in this form is today at a low ebb in the Fatherland. Karg-Elert has written no less than thirty-four variations to his chaconne. He is evidently a would-be hyper-modern, for his work abounds in the boldest harmonic progressions imaginable, and it reveals, in general, a high degree of technical skill, but in contents it is not modern. The theme of the chaconne is not important, nor do the thirty-four variations enhance it; so in the main feature, invention, Karg-Elert is found wanting. Much the same might be said Carl Hasse's novelty for organ, which is at least commendable for its brevity. Carl Straube's playing of it was worthy of the warmest praise. Wulff's "Song of Triumph" is another problematical composition, containing much that is harsh and disagreeable to the ear and little of real beauty. There is a certain elemental power in this novelty, nevertheless, which is more or less imposing. Julius Weismann's "90th Psalm" is a far more transparent composition. The solo parts of this, in particular, which were admirably sung by Dr. Wolfgang Rosenthal, made a very favorable impression. By all odds, the greatest success of the evening was scored with Liszt's "137th Psalm." It sounded old-fashioned and pleasing beside the super-modern effects, but it had what all of the other numbers lacked—a note of beauty, sincerity and truth.

On the following morning a business meeting was held in the Aula of the university, when the members of the managing committee who have officiated during the past year were re-elected. These include Prof. Dr. Max Schillings, of Stuttgart, president; Hofrat Dr. Friedrich Roesch, of Berlin, vice-president; Wilhelm Klatte, of Berlin, secretary; Senator Gustav Rassow, of Bremen, treasurer; Siegmund von Hausegger, of Hamburg; Prof. Dr. Artur Seidl, of Dessau, and Prof. Dr. Philipp Wolfram, of Heidelberg. The music committee, consisting of Hermann Abendroth, of Essen; Volkmann Andreae, of Zurich; Hermann Bischoff, of Munich, and Jean Louis Nicode, of Dresden, was also re-elected. On this occasion the university extended to its guests a warm welcome and the



THE CEREMONY AT THE UNVEILING OF JOSEF JOACHIM'S BUST IN THE ROYAL HIGH SCHOOL.

judicial faculty conferred upon Vice-President Roesch the title of honorary doctor.

There was general dissatisfaction over the result of the musical offerings of the first three days of the festival. Fortunately, the second orchestra concert, which occurred on June 6, brought a program containing something of real

interest and value, so that the festival was not altogether in vain. This program was as follows:

Tone poem, entitled Totenfahrt Bodo Wolf
Second piano concerto Bernard Stavenhagen
Music for orchestra Rudi Stephan
Roman Song of Triumph, for male chorus and orchestra, Max Reger

All four of these works were absolute novelties and each except the last was conducted by its composer in person,



THE NEW JOACHIM BUST IN THE ROYAL SCHOOL OF MUSIC, OF WHICH THE GREAT VIOLINIST WAS DIRECTOR FROM 1869 TILL HIS DEATH IN 1897.

a circumstance which added to the general interest of the occasion. Bodo Wolf's tone poem, which depicts the entrance of a hero into the nether world, suggests at times Richard Strauss' "Heldenleben." Wolf reveals a great deal of independence in the means with which he expresses himself, also no small degree of originality of invention. He handles the orchestra with breadth and force and often with originality. Happily, however, he does not strive to be always original at the cost of beauty. There are many parts of pure and simple harmonies with few modulations and these prove very soothing. The novelty as a whole made a strong impression. Wolf also proved to be a conductor of superior merit. The vocal solos in the tone poem were effectively sung by Eva Bruhn and the violin solos were well played by Concertmaster Reitz. Stavenhagen has been a long time in writing his second concerto for piano. His first one was introduced at an annual festival of this same Verein, held at Weimar, in 1894, nineteen years ago. The new concerto will undoubtedly find favor among pianists for it is admirably written for the instrument, is discreetly orchestrated and its themes are appealing and grateful. It received an excellent rendition at the hands of Professor Rehbold. It is not a great concerto, but it is a pleasing composition.

In choosing the peculiar title of "Music for Orchestra" for his work, Rudi Stephan evidently felt that he could allow himself some latitude in the way of form and treatment. This he undoubtedly did. His composition consists of several heterogeneous parts, which have no logical connection with each other, and there is no attempt at all at symphonic development. In spite of this chaos, there is force and individuality of thematic invention that speak well for the future of this young composer, provided he

overcomes his apparent weakness of organic structure. He conducted with a great deal of temperament, but here, too, as in his composition, he showed a lack of technic. The interest of the evening was centered chiefly in the first performance of Max Reger's op. 126. Hermann Lingg's text to the "Roman Song of Triumph" is not inspiring; there is a lack of real essence and force in the words and this lack is reflected in the music, which is chiefly decorative. The culmination point is a terrific fortissimo, which is sustained for several minutes. Unfortunately, the musical thoughts put forward do not justify such a procedure. The greatest fault to be found with Reger's latest work is that it is too noisy. An exception is the middle movement, which treats of the prisoners of war; here Reger has the orchestra play piano and pianissimo and the expression of pain is admirably effected by some wonderful dissonances. Harmonically the novelty is simpler than most of Reger's works. Reger did not conduct his own work, as the others did, but the performance at the hands of Dr. Fritz Stein left nothing to be desired.

The festival was brought to a close on Saturday with a performance of a new comic opera in two acts entitled the "Devil's Parchment," by Alfred Schattmann, the premiere of which occurred a few days before the opening of the festival and which has already been mentioned in these columns. A signal honor was conferred upon the members of the Verein by the Grand Duke of Weimar, who invited them all to a gartenfest at his summer palace, Schloss Belvedere, near Weimar.

The eighty-ninth annual Nether-Rhenish Music Festival was held this past week at Cologne, the concerts having been given in the opera house with the assistance of the Gürzenich Orchestra, which was augmented to 150 musicians, also the Gürzenich Choir, the Aix-la-Chapelle Vocal Union and several choruses of children, so that in all 800 people participated. Fritz Steinbach conducted. The clou of the festival was Mahler's eighth symphony, which was given an exceptionally good rendition.

A magnificent festival performance of the "Ring" in its entirety was given at the Royal Opera during the past week. It was partly to commemorate the Wagner centennial and partly in honor of the Kaiser's jubilee that General Intendant Von Hulsén had the "Ring" put on again with new scenery. Although Bayreuth prices of admission prevailed, every seat in the house was occupied on each of the four nights. Scenically these were the most memorable performances of Wagner music dramas ever given on the stage of the Royal Opera. "Götterdämmerung," which brought the cycle to a close on Friday evening, particularly is deserving of the highest praise. Von Kautski, the principal scene painter of the Berlin Royal Opera, is responsible for these beautiful, romantic and thoroughly appropriate new decorations. Von Kautski is an artist of the first rank and it is reported that the management of the Metropolitan Opera has engaged him to paint scenery for the entire "Ring" for New York. The idea of the new scenery really originated with Count von Hulsén-Haeseler, the general intendant of the Royal Opera, who took special pains in every way with this festival production, which marks a milestone in Wagnerian performances. Among the assisting artists special praise is due to Rudolf Berger for his magnificent singing and acting of the part of Siegfried, in which he appeared for the first time. He scored an immense success. Putnam Griswold was a splendid Wotan. Berger was also very fine as Siegmund. Madame Kurt was an excellent Brunhilde and, indeed, the principal roles were all exceedingly well placed. The Kaiser revealed a lively interest in the

entire cycle, remaining even to the very last note of the "Götterdämmerung," although it was nearly midnight. The monarch is generally supposed to be little in sympathy with modern music, and the interest that he showed in the "Ring" performances proved to be a surprise to many and was hailed with delight on all sides. In fact, he has chosen "Lohengrin" for the gala performance which is to commemorate the twenty-fifth anniversary of his ascension to the throne next Monday evening, June 16.

A bust of Joseph Joachim by the Berlin sculptor, Hildebrandt, was unveiled in the Royal High School for Music the other day, in the presence of Prince August Wilhelm, the Minister of Culture and a large number of invited guests. It is a fine work of art that Hildebrandt has given us in this bust, of which the accompanying photograph gives a very inadequate idea. The expression of the face is very natural; the head is slightly bowed and the master seems to be lost in thought. The two female figures playing the lute and the lyre belong to the group. At the unveiling Dr. Kretschmar, the director of the Royal High School, delivered a speech in which he dwelt at length on the services that the great violinist had rendered to the art of music, laying special emphasis on his pioneer work in arousing general interest in the Bach, Beethoven and Brahms concertos for violin and in their chamber music. The musical part of the ceremonies consisted of a motet by Mendelssohn and a six-part chorus by Brahms.

The Berlin Philharmonic Orchestra has been engaged again by the Berlin municipality to give concerts for the people thrice weekly during the summer. At the opening concert, which occurred in the large hall known as "Die neue Welt," a program was presented that spoke well for the growth of the taste of the common people for classical music. The concerts given last summer by the orchestra have been very productive of results in this direction. The numbers at this year's opening concert consisted of the overture to "Die Meistersinger," the Liszt symphonic poem, "Les Preludes," Mendelssohn's violin concerto, which received a masterly performance at the hands of Julius Thormberg, and Beethoven's eighth symphony.

The new operatic school, of which the directors are Maximilian Moris, the former director of the Kurfürsten Oper, and Martha Hahn, a well known vocal teacher of this city, has just closed its first season, which has been a most successful one.

Ernst Kraus, one of the best known of the German Wagnerian tenors and for many years a member of the Berlin Royal Opera, recently celebrated his fiftieth birthday.

Otilie Metzger made a number of appearances at the Budapest Royal Opera the past week, where she received an immense ovation. Her husband, Theodore Lattermann, also achieved a great success as Mephisto.

Busoni has been decorated with the Order of the Legion of Honor by the French Government. He recently scored a tremendous success in Paris, where he appeared at a Conservatoire concert.

Mr. and Mrs. Francis MacLennan will remove the coming week from Berlin to Hamburg, where they have accepted an important three years' engagement, as has already been announced. Both of these American artists will be much missed in Berlin, where they have a host of friends and admirers.

The Beethoven Festival was attended by my sister, who writes to us as follows:

"Every one who shops in Berlin knows that wares which are described as 'the best' are not the finest to be had; there is another degree still higher than the superlative—the 'allerbest,' or best of all, a term which is applied to wares that are still better than 'the best.' Perhaps it is the inability of the American mind to enter into these fine distinctions which gives our metaphysical cousins on this side of the ocean the impression that we are a nation of people who hurry madly through life. To be content with three degrees of comparison, just as we are with three

meals a day in place of the five which are customary here, is perhaps just another index of the primitive conditions which we still exist.

"This preamble I find necessary in order to prepare readers for the statement that, although the concert season closed with the Bach-Beethoven-Brahms Festival several weeks ago, this did not signify that the final evening of the series was the last concert of the season. A number of concerts have been reported in the interval, but I believe that with the Beethoven Festival, which began on Monday evening, we are actually getting down to the last of the concerts of the season. This may be a broad statement to make, but we hope it is true.

"However, the public still continues game. Although by no means filled, the Philharmonic exhibited a goodly audience at the opening concert, and the attendance has been increasing during the three evenings already given of the four arranged by the Concert-Direction Arthur Lasar. Willem Mengelberg is conducting all four concerts and it is this opportunity to hear the famous Dutch conductor's interpretations of five of the Beethoven symphonies and four of the overtures, as well as his accompaniments of two Beethoven concertos and an aria, all within the space of one week, which compels the attention even of surfeited music lovers. Added to this attraction, such soloists as Bronislaw Hubermann, Arthur Schnabel, Heinrich Knoté, Elisabeth Ohlhoff, Paula Weinbaum, Felix Senius and Arthur van Eweyk present an array of names which have their own great drawing power.

"The first program, on Monday evening, opened with the 'Egmont' overture, after which Arthur Schnabel gave a very fine performance of the G major concerto. The pianist also assisted in the fantasy for piano, chorus and orchestra, op. 80. This number was conducted by Bruno Kittel, whose chorus sang the vocal part in an admirable manner. Lastly came the fifth symphony. The impression that one had of Mengelberg's conducting on this first evening was that the orchestra did not always fully grasp his conceptions and seemed to be feeling its way into the personality of the conductor. The result of this was a lack of spontaneity and a corresponding lukewarm attitude on the part of the audience.

"On the following evening better contact between the men and their leader seemed to have been established, and with the performance of the 'Leonore' overture, No. 3, the enthusiasm of the listeners was awakened to such a degree that prolonged and insistent applause obliged Mengelberg to come forward again and again to acknowledge the ovation. Heinrich Knoté's singing of Florestan's aria at the beginning of the second act of 'Fidelio,' and of 'Adelaide,' and the cycle of songs, 'An die ferne Geliebte,' left much to be desired in point of interpretation. His voice was sympathetic and admirable in quality, but his renditions were much too perfunctory. The program opened with the 'Fidelio' overture and closed with the seventh symphony, which were given interesting readings.

"The third concert of the series on Thursday evening was by far the most interesting thus far heard in the festival. At the very beginning, in the 'Coriolan' overture, it was evident that the orchestra was truly inspired by the Dutch conductor and there was decided 'Stimmung' throughout the evening. Bronislaw Hubermann played the violin concerto with the same mastery that characterized his interpretation of the Brahms in the recent Bach-Beethoven-Brahms festival. His bigness of conception, warmth of expression and flawless technic won for him a tremendous success. The rest of the program was given up to the 'Eroica' symphony, and it was in this that Mengelberg reached heights of perfection that will make his performance one long to be remembered. Each detail was worked out with electrifying clarity, but through it all pulsed the measured sublimity which makes this symphony so marvelously impressive when truly heroically interpreted. The appreciation of the large audience knew no bounds, and the applause was concluded only by the extinguishing of the lights in the hall. Among the listeners at this concert Mrs. Mengelberg was seen in the balcony.

"The concluding concert of the festival will bring the second and ninth symphonies on Monday evening.

"I attended a most enjoyable performance of 'Ariadne auf Naxos' on Wednesday evening, at the Royal Play House. The cast was a very efficient one, the members of the Royal Play House representing the best that Germany has to offer histrionically, and the singers all being admirably adequate to their roles. Frau Denner appeared in the title role with great success and Fräulein Alfermann gave a charming account of the part of Zerbinetta. This was the last appearance prior to their removal to Hamburg of Francis MacLennan and Florence Easton, who sang the parts of Bacchus and Echo, the latter taking part also in the play as first singer; their beautiful voices made a strong appeal in the lyric moods depicted in these parts of the Strauss music. Of the players, Herr Vollmer as Jourdain, Frau Butze as his wife and Fräulein Heister as the maid were particularly praiseworthy, their delineations

FELIX WELCKER Voice Specialist
Italian Method
28 Ave. Guillaume Macan
Reference: Frank Van Der Stucken, Antwerp

HOWARD WELLS

PIANIST AND TEACHER
Authorized representative of
LESCHETIZKY
KUPFSTEINER, ST. 6 BERLIN W., GERMANY

VICTOR HEINZE Pianist
Meisterschule des Klavierspiels
Berlin W., Martin Luther St., 91

Well known and highly successful exponent of Leschetizky's principles combined with many original and unique features of a long experience. During last season five of Mr. Heinze's pupils made their debut with the Philharmonic Orchestra in Berlin. Further inquiries invited.

Steinway Studios, Berlin

Berlin S. W. Bergmann St. 102

Very accessible, modern, sound-proof studios with Steinway Grands for rent.

For terms apply to warehouses

STEINWAY & SONS

Königsgratzer St. 6,

Berlin, W., 9

leaving nothing to be desired. Dr. Besl, who conducted, gave a lucid and most interesting exposition of the score.

"The second of the two concerts given by the Royal Academy of Arts in commemoration of the Kaiser's jubilee took place on Saturday evening, in the Royal High School. Three different conductors officiated in this orchestra concert, Friedrich Gernsheim leading the Philharmonic Orchestra in his own tone poem, 'To a Drama,' op. 82, and in Max Bruch's 'Konzertstück,' in which Willy Hess appeared as soloist. Georg Schumann wielded the baton in Strauss' 'Don Juan' symphony and his own variations and double fugue, op. 30, while Phil Rüfer conducted his own 'Sword Dance' from his opera, 'Ingo.' This last was vivid and characteristic music and was well received. One of the greatest appeals of the evening was that made by Max Bruch's beautiful 'Konzertstück,' of which Willy Hess gave a very satisfying interpretation."

Fritz Kraus, a very talented pupil of Frank Kirg Clark, who sang during the last year at the Stadttheater in Danzig the first lyric tenor roles, will commence next week his summer engagement at the Schiller Theater in Hamburg, and will appear in the opening performance as Tamino in "The Magic Flute." Emma Villmar, another Clark pupil, who has been engaged at the Berlin Royal Opera for the coming season, has been invited to sing the role of Carmen again tonight for the fourth time this season.

ARTHUR M. ABELL.

Musin's Virtuoso Class Plays.

The virtuoso class of the Ovide Musin School of Violin, 51 West 76th street, New York, gave an interesting program in the Wanamaker auditorium on Wednesday, June 18, the numbers being arranged as follows:

Etude (broad detached notes, and velocity ensemble).....Leonard
Etude, ChromaticsSpahr
Isidor Werner (Jersey City) and ensemble.
Virtuoso StudyMusin
Elise Owen (Utah) and ensemble.
Funeral MarchFlorillo
Karla Kehrwieler (New York) and ensemble.
Slumber SongWeitzel
By the composer, Roswell F. Weitzel.
StaccatoKreutzer
Irene McCarthy (Florida), Wallace Grieves (Illinois)
and ensemble.
Etude de ConcertVieuxtemps
Katherine Alexander (Arkansas) and ensemble.
Russian AirsWieniawski
Wallace W. Grieves (Illinois).
Caprice in D majorFlorillo
Emanuel Goldberg (New York) and ensemble.

As is well known by all who are familiar with Ovide Musin and his great work in America, this school is making rapid progress and is turning out first-class violinists. On the occasion mentioned above there was heard on all sides expressions of astonishment because of the unusual dexterity and ability shown. That a single pupil should master and play a virtuoso study is not in itself so remarkable, but when twenty-five or more, which is frequently the case, stand up and, without notes, play in uni-

son a composition that would tax the powers of any student, the feat is little short of marvelous.

The unique plan of having the number played first as a solo, and then by the entire class, aroused enthusiasm, and every one was loudly applauded. Mr. Musin presided at the piano, and provided excellent accompaniments, his energetic rhythm keeping the players well up to their work. It was a strange sight to see the platform full of instrumentalists and not to see a note of music anywhere. This, however, only adds to the impression conveyed as to the thoroughness of Musin's teaching. One thing is certain, the numbers performed had been well studied and prepared.

After the recital both teacher and his pupils were heartily congratulated.

Franz Emerich's Summer Plans.

The vocal teachers, Maestro Franz and Maestra Teresa Emerich will spend the months of July and August on the Baltic Sea at Bad Heringdorf, where they will be followed by a large number of pupils. The artist couple will occupy a villa situated in an idyllic garden close by the sea, so that they will be secluded from the active life of the bathing resort and can devote themselves exclusively to nature and art. Their address will be Sellarückstrasse 13 A, Villa Schweizerhaus.

During the present season at Covent Garden three representatives of the Emerich school are being heard, i. e., Mario Sammarco, Putnam Griswold and Heinrich Hensel. Griswold was also signally honored by being chosen to sing the role of the King in the performance of "Lohengrin," which was given during the festivities in celebration of the marriage of the Princess Victoria Louise and which was attended by the entire imperial family and court and the royal guests of the wedding, including King George and Queen Mary and the Czar of Russia.

Tali Esen Morgan Engages Marie Kaiser.

Manager Walter Anderson has arranged for Marie Kaiser, the popular soprano, to sing in "The Messiah" performance at the Ocean Grove, N. J., Auditorium, Saturday evening, August 9. Fred Martin is to be the bass and Dan Beddoe the tenor soloists. A Western recital tour has also been planned for Miss Kaiser, extending as far as Minnesota during next October and November.

Show Girl (bursting into manager's office)—"Quick! There's a fire behind the scenes, the gang is rushing about like mad and screaming their heads off. Looks like a panic. What will we do?"

Manager—"Do? Ring up the curtain of course, and let the audience think it is the opening chorus."—Puck.

A monument is to be erected in Vienna to the memory of Gluck and the corner stone is to be laid on July 2, which will be the 200th birthday of the master.



OVIDE MUSIN AND ONE OF HIS VIRTUOSO CLASSES OF PUPILS, YEARS 1911, '12, '13.

COTTLOW
REICHS STR. 103 WESTEND-BERLIN
Steinway Piano Used

KLUM MUNICH
Concert Pianist and Teacher.
"Leschetizky Method"
84 KAULBACH STR.

ELEANOR HAZZARD
PEOGOCK
(SOPRANO)
Classical Recitals and Tragedies and Tattletales of Toytime
Recitals in England, France and Germany
SEASON 1912-13

LLEWELLYN
CONCERT PIANISTE
In Europe Whole Season 1912-13
Address, Regensburger St. 2, Berlin, W.
1920, First National Bank Building, Chicago

FRICK ROMEO—Baritone
KAROLA—Soprano
STUDIO: MANAGEMENT: LEONARD, BERLIN,
Berlin, W. Trautmann St., 13 DANIEL MAYER, LONDON

MORATTI
VOCAL INSTRUCTION
For four years the only assistant of the late G. B. LAMPERTI
Authorized representative of his method
BERLIN W., MOTZ ST. 53

GEORGE FERGUSON
BARITONE
Vocal Instructor
AUGSBURGER ST. 64 BERLIN W., GERMANY

MAURICE VERA KAPLUN
ARONSON
PIANIST-PEDAGOG CONCERT-PIANISTE
BERLIN W., BOZENER ST. 8

Mrs. E. Potter-Frissell announces her engagement as teacher of the
Leschetizky Method

in the Hochschule of the DRESDENER MUSIK-SCHULE. Offers unique opportunity for this famous method, in connection with highest advantages in one of the most important schools of Germany. Teachers of high reputation: Orchestral (Reinhold Bender) and Ensemble playing (Prof. Paul Juon). Harmony, Theory, Composition Analysis, History, etc. Artistic Direction Louis Niccolò, Prof. R. L. Schneider, Konzertmeister Edgar Wollgast, Prof. Paul Juon, etc. Circulars, Press Notices of Mrs. Potter-Frissell at the Schulkasselei Neumarkt 2 Dresden A. Private Address Eisenstrasse 16-11. Concertist pupils of Mrs. Frissell: Mme. Desro Nemes, Florence Schinkel, Lucretia Biery Jones, Anna Robertson, Ethel Glade, etc.

RUDOLF BERGER
TENOR
Berlin Royal Opera; also New York
Metropolitan Opera
Beginning Next Season
Private address : : Berlin W: Motz Str. 38

King Clark Studios
Kurfürstendamm 63, Berlin W.
his Address: KINGARK BERLIN

THUEL BURNHAM
TEACHER OF PIANO
Pupils of Leschetizky and William Mason
119 Rue de la Tour (XVle) - - - - - PARIS

L. d'AUBIGNÉ Teacher of Singing
11 rue de Magdebourg, Paris

CAMILLE DECREUS OF PARIS
Pianist and Accompanist
WITH YSAÏE IN AMERICA 1912-1913
Address care of R. E. JOHNSTON

Jean Verd PIANIST
35 Rue Vincennes - Paris

Frederic Ponsot Vocal professor de chant diplômé par l'Etat, Institut National
161 rue de Rome

ARTHUR ALEXANDER TENOR
5 rue Fajou - - - - - Paris

Madame Fitz-Randolph
Vocal Studio
26, Avenue du Roule - - - - - Neuilly-Paris

Novello & Co., London (H. W. Gray Co., New York).
Three favorite songs by
AXEL RAUL WACHMEISTER:
Consolation - - - - - Titania - - - - - Winter Night
Adapted from the Swedish of Gustav Fröding by Elsa Barker.

ALEXANDER SÉBALD
DREILINDENSTRASSE 40
LUZERN - - - - - SWITZERLAND

WAGER SWAYNE Pianists Prepared for Public Appearances
30 Rue de Prony (Pare Monceau) - - - - - PARIS

Jean de Reszke
53 Rue de la Faisanderie
Paris.

VOCAL INSTRUCTION
Febea STRAKOSCH
of Covent Garden Opera, LONDON; LA SCALLA, MILAN, etc.
97 Rue Joffroy - - - - - PARIS

OSCAR SEAGLE
Master of Bel Canto
PARIS STUDIO: - - - - - 17 Rue Mozart
American Tour Season 1913-1914
For Terms, etc., address Oscar Seagle, 10A Duchess St.,
Portland Place, London

Charles BOWES Vocal Instruction
Studio: 10 Rue Herran, Paris

STUDY MUSIC IN PARIS
A. J. GOODRICH
Florence A. GOODRICH
PIANO, SINGING, HARMONY, MEMORIZING, COMPOSITION, ORCHESTRATION, TIME AND LABOR-SAVING METHODS
20 Ave. Victor Hugo - - - - - Paris

LAMPERTI-VALDA
SCHOOL OF SINGING
61 Avenue Niel - - - - - Paris, France
All Communications to be Addressed to
Mme. GIULIA VALDA

PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

43 Boulevard Beauséjour, Paris, June 17, 1913.

The Duttonhofer Quartet gave three interesting quartets, at its last concert, by Jean Christoff Frederico Bach, who was the ninth son of Johann Sebastian Bach. These quar-



MATHILDE WESENDONCK, WAGNER'S IDEAL.
(From the Paris Menestrel.)

tets are taken from a book of six quartets which were recently discovered at the British Museum by Mr. Duttonhofer. As far as is known it appears that this was the



A PREMIERE DANSEUSE AT THE BORDEAUX OPERA.
(Caricature by Paul Robert.)

first performance in recent years of these works, which have lain forgotten for about 150 years. It is interesting to note their peculiar form:

E flat major. (a) Allegretto; (b) Andante; (c) Allegro assai.
B flat major. (a) Allegretto moderato; (b) Andante; (c) Menuetto.
A major. (a) Allegretto; (b) Andante; (c) Tempo di menuetto.

The first is evidently in modern form, but the second and third have the menuetto at the end. It cannot be said that, musically speaking, these works are of much value.

CHARLES W. CLARK
AMERICAN TOUR SEASON 1913-1914
Direction: Redpath Musical Bureau, Chicago
BARITONE Dr. Frederick Clark, Personal Representative, 12 Rue Leonard de Vinci, Paris

It is evident that the composer lacked invention and his style is a curious mixture of the regular Bach manner and that of Haydn and Mozart.

The Seance Viardot at its last concert brought out an interesting work, a sonata for violin and piano, by Torrandell, a young composer, who is a native of Balearis, Majorca Island. He was educated at the Conservatory of Madrid, where he won the highest honors for piano and harmony. He now resides in Paris. He appears to be a brilliant and gifted composer, although he has not yet become possessed of a fully matured or quite even style. A number of his works are published, among them a concerto and some orchestra pieces. His inspiration is inspired by combined sadness and passion, which is interesting and individual.

Edouard Risler was heard in recital last week, playing six preludes and fugues from the "Well Tempered Clavier," sonata, op. 109, Beethoven, and "Goyescas," a suite by Granados, consisting of four movements. This is an interesting fantasia, full of life and color. Risler always is best in the classics, and his reading of the Bach fugues was fine. He is a prime favorite in Paris, but his style seems to me a little heavy.

I regret to say that I was unable to be present at the recent concert of the Société Musicale Indépendante, at which, I am told, Emilienne Bompard won a great success in a "Theme varié pour piano," by Hillemacher. In addition to this the program of this concert consisted of: "Melodies," Max d'Ollone; "Descriptions Automatiques," Erik Satie; "Melodies," Ravel and Stravinsky; string quartet, Etienne Royer. Whatever the "Descriptions Automatique" may be I am sure I cannot imagine, nor have I been able to find any one who could tell me. Such a name as that is certainly puzzling, to say the least of it. Perhaps it is cubist music. The string quartet by Royer, given at this concert for the first time, was composed in 1909 and bears the title "At Harvest Time."

At the Seance Viardot Madame Chailley and Mr. Schindenhelm gave a most exquisite rendition of the sonata for cello and piano by Sjögren, the well known Swedish composer, who has been spending this spring season in Paris. This is a beautifully melodic work, like all of this composer's, and makes up in quiet beauty what it lacks in force. Apart from this sonata this program contained but little of interest if we except the set of songs by Emmanuel, entitled "Odelettes," which were sung by Madame Arger with flute obligato. They are attractive songs, but cannot be given without the flute.

The Concert Mozart-Haydn last week was chiefly remarkable from the fact that it did not contain a single work by either Mozart or Haydn, but that it did present something by a composer named Fred Barlow, which name strikes me as being surely either English or American. This work is a "Pater" for tenor, chorus and organ.

Last Tuesday Elise Kutscherra, the famous opera star of a few years ago, was heard in concert and gave a wonderfully artistic performance. We were convinced in a moment, at the beginning of her first number, that she was a great artist, and that is so rare a thing in Paris that it gave us a thrill of pleasure. Madame Kutscherra was assisted by Vincent d'Indy, who accompanied some of his own compositions.

Speaking of d'Indy, his opera "Fervaal" was given (the composer conducting) last week, and is to have a series

Nikolai SOKOLOFF VIOLINIST
CONCERTS: RECITALS: LESSONS
328 Rue St. Jacques - - - - - Paris

REGINA DE SALES TEACHER OF SINGING
Pupils Prepared for Opera, Oratorio, Concert
40 Rue de Villejust (Ave. du Bois de Boulogne), Paris
Will Teach in Paris all Summer

KATE LIDDLE SINGER and TEACHER
Kurfürsten Str. 54 (corner Georgen Str.) Munich, Germany

SHEET MUSIC IN PARIS
Americans and others residing in or visiting Paris will find a large assortment of choice Sheet Music of all kinds—vocal and instrumental—at MAX ESCHIG'S Sheet Music House, 13 Rue Lafitte, near the Boulevard. Representative of Schott, Simrock and others.
Telephone, 108-14

of representations, I am told. There is one of the problems that only operatic managers can solve. This work is an absolute, complete failure, and probably always will be. So what is the use of giving it? Why not let it die a natural death? It is the result of French insularity, no doubt. They want, at all costs, to have a French composer, and so they boost anybody and anything which is French. It may seem good to them. It looks awful foolish to the rest of us.

The "Damnation of Faust" was given June 10 at the Trocadero (one of the largest auditoriums in the world) by a large chorus and orchestra and excellent soloists under the direction of Victor Charpentier, all of the seats being free. These free seats could be engaged in advance by the payment of 10 cents. Mr. Charpentier gets no payment of any kind for doing all this work. I should not even be surprised if he had to dig down into his own pocket to some extent to cover expenses. That is most praiseworthy, even if one cannot be always quite sure that it reaches the right people. In fact, I know myself of some people who have gone to these free performances, not because they were too poor to pay, but simply because they were too stingy. There are pretty mean people in this world! And it is all the more to the credit of Mr. Charpentier to go on with this work in spite of the mean ones. In addition to this public work Charpentier has a conservatory for people unable to get musical education elsewhere. I believe he only requires that they should have talent and that they should be really poor, and he gives them what education he can. Good work!

This is the end of the season of concert. There is still some opera, still some Russian ballet, but the virtuosi may rest. I say virtuosi; that is the wrong name for most of them. That is what they call themselves, perhaps. Other people call them upstarts, charlatans, bores, nuisances, false pretenders (and if I had Roger's "Thesaurus" beside me perhaps I could find a few more names for them. But, however many I found, it would not be sufficient to half express the vast amount of bad art that it retailed each season in this city!!) Brr! I put that last exclamation point on so hard I almost broke my typewriter.

To sum up the season in Paris, what have we had in the way of a strictly new manifestation? Nothing that I can think of at present except Melsa, the wonderful young violinist. As for great compositions, great operas, I can-

not remember to have heard any this year; I mean new ones, of course. France is just now boosting France, and

A l'occasion du centenaire de la naissance de WAGNER

(22 Mai 1813)



WAGNER par André Gill (en haut)

WAGNER par Brasseur à gauche

WAGNER par Faustin à droite.

(From the Paris Guide du Concert.)

until it gets done doing that foolish act it is not likely to give us anything really great.

Experiences of Clara Butt and Kennerley Rumford.

Now that Clara Butt and her husband, Kennerley Rumford, have begun their tour of Australia, the newspapers of that country are filled with the experiences which the English singers enjoyed on their recent tour of the United States and Canada—a tour the success of which has led them to make arrangements for a return visit next winter on their way back to England. That the contralto was deeply impressed by America is shown by the enthusiasm with which she refers to her four months' stay.

"The whole tour was a revelation," says the singer, in an interview in the Sydney Herald. "It had been thirteen years since I had visited the United States, and the changes within that period were nothing short of marvellous. Small towns have become great cities, while New York has developed into a world's center, so vast that the importance of daily events of magnitude diminish toward the vanishing point. Music in that great metropolis has been forced on, as in a hothouse, by the huge sums of money lavished upon the art, and crowds of celebrities have been attracted thither. This state of affairs naturally makes concert giving very speculative, and heart-breaking failures are frequent. We have special reason, therefore, to be thankful for the number of concerts we gave in Greater New York alone—nine in all—was, we were told by our manager, most unprecedented.

"Throughout our tour we noted similar development. Niagara, for example, once a small settlement with a few hotels, is now a vast pleasure resort. Buffalo is a great city and a fine music center. Chicago is a cultured metropolis instead of being noteworthy merely because of size. In Winnipeg we found it 'quite warm for this time of year'—exactly six above zero! In the South we were uncomfortably warm; in the East the steam heated apartments were especially trying to fresh air loving English folk. For our tour across the country we found it best to have a private car, and on this we lived for weeks. We had four negroes to wait on us, and a cook who was a positive magician. The trip was like a continuous picnic, with concerts as wayside incidents. The children loved it. One advantage was that you could simply 'reach out and get anything you wanted'—an assertion that led Mr. Rumford to show that he cherished no illusions as to life in a private car, by declaring 'the whole thing simply awful.'"

The trip through the Grand Canyon of Arizona made a particularly deep impression on Mr. and Mrs. Rumford. It was their insistence upon seeing this wonderland that

led Loudon Charlton to rearrange their Western tour. "We shall never forget it," said Madame Butt. "That deep gash in the earth with awesome points and colossal rocks of varying colors was worth going twice the distance to see. At the bottom the Colorado River looks like a streamlet, though in reality it is a raging torrent. We all went to the first plateau, and then Mr. Rumford was inspired with the idea of descending 3,000 feet to the river. The guides take the few daring spirits wishing to undertake the trip along a narrow trail on muleback. The mules are so surefooted they cannot fall. We were all quite sure of that; the guides were sure, and the mules were sure; but Mr. Rumford—slyly—"when the journey was underway, had serious doubts."

"It was frightful," put in her husband. "The trail was eighteen inches wide, with a sheer drop of three thousand feet. The awful mule I had simply loved to bulge over the side, to show his skill. I wouldn't go through the experience again for a king's ransom."

The three Rumford children, with their governess and tutor, came in for their share of attention from the Sydney papers on the party's arrival. As the ship was being docked, Madame Butt explained to the interviewers how much she believed the youngsters had benefited by their journey.

"It's good for them to have their fling," she declared. "It helps develop their originality. But now that they have had their holiday they must settle down to study, a prospect which fails to arouse their enthusiasm. Mr. Rumford and I will be on tour for weeks; meanwhile the restraining hand will fall on them in the house we have taken in Sydney. Their father says I spoil my kiddies."

The contralto remarked that all three children were musical—the two eldest being pianists of average ability, and the youngest, Victor, who is just six, showing considerable promise as a violinist.

"Just see how he loves his violin!" she laughed, pointing to a bright faced youngster leaning over the ship's rail. "He's standing on it to get a better view!"

Edmund Ender on Way to Europe.

Edmund Sereno Ender, the well known organist and vocal teacher of Minneapolis, Minn., sailed on June 28 for Boston on the steamship Cretic for a two months' tour of Europe.

"Is she a good musician?"

"Very. She knows when to quit."—Detroit Free Press.

JOHN J. BLACKMORE Pianist
Instruction

ADDRESS: ROOM 810 CARNEGIE HALL, N. Y.

YVONNE TRÉVILLE Coloratura Soprano
Grand Opera Prima Donna
SEASON 1913-14
In America from October to March. Available for Operas, Oratorios, Recitals and Festivals. European Address: 68 rue de l'Aurore, Bruxelles, Belgium. American Address: 62 De Hart Place, Elizabeth, N. J. Cable Address: Gotreville-Bruxelles

VOCAL STUDIO AND OPERA SCHOOL (Italian Method)
KARL SCHNEIDER
Pupil of Luigi Vanucchi, Florence, Italy. OCTOBER to MAY, 1913 Chestnut St., Philadelphia MAY to OCTOBER, 8 Friedrich Str., Neuchâtel, Germany

WILLIAM WHEELER TENOR
Soloist Worcester Festival
O. J. ENRCOTT,
156 Fifth Ave., Personal Representative

GIUSEPPE FABBRINI DISTINGUISHED ITALIAN
PIANIST
Minneapolis

HUGHES TENOR METROPOLITAN
OPERA COMPANY
CONCERT — ORATORIO
6 East 51st St., New York

EDWARD COLLINS PIANIST
On Tour with Mme. Schumann-Helck

LILLIAN SHERWOOD NEWKIRK
VOICE CULTURE, ITALIAN METHOD.
Special attention to tone production.
Studios, 1046-1048 Aeolian Hall, New York City.
Mail address, 11 Morgan Ave., Norwalk, Conn.

Miss Daisy GREEN PIANIST
Ensemble Accompanying
Address: Care of G. F. Cowen, 1451 Broadway, New York
On tour with Lilla Ormond for two years

Adele Krueger
DRAMATIC SOPRANO
Concert, Oratorio, Recital
Management: Mr. Marc Lagen, 300 Fifth Ave., New York City

EVAN WILLIAMS TENOR
OHIO
Management, The Wolfshin Musical Bureau

MME. ROSA OLITZKA
CELEBRATED RUSSIAN CONTRALTO
Covent Garden, London; Metropolitan, Chicago
and Boston Opera Companies.
Available for Concerts, Oratorios and Musicales.
Management: R. E. Johnston, 1451 Broadway, New York

ALBERT SPALDING
Accompanist, Andre Benoit.
European Tour Season 1912-13
Management: G. ASTRUC & CO.
30 Rue Louis le Grand Paris

SECOND VISIT
JULIA CULP
Begins January 1st, 1914
COENRAAD V. BOS at the Piano
Exclusive Direction:
ANTONIA SAWYER
1425 Broadway, New York
KNABE PIANO

LONDON

30A Sackville Street, Piccadilly W.,
London, England, June 14, 1913.

The Drury Lane season of grand opera and ballet will open June 24, with Moussorgsky's opera, "Boris Godounov," which will on this occasion be heard for the first time in England. Later, his opera "La Khovantchina" will be given. A series of interesting ballets, including Debussy's "L'Après-midi d'un Faune," will be given during the season, which is under the direction of Sir Joseph Beecham.

The tenth symphony concert of this season's series of orchestral concerts by the London Symphony Orchestra took place at Queen's Hall, June 9, Arthur Nikisch conducting. The program was constructed of the Beethoven



THE NATIONAL GALLERY.

overture "Coriolan" and the choral symphony (No. 9); and Sir Edward Elgar's latest work, "The Music Makers," for chorus, orchestra and contralto solo, which was conducted by the composer. The soloist was Muriel Foster. The two concluding concerts of the series will also be given under the conductorship of Professor Nikisch. At the eleventh concert, June 16, Paderewski will be the soloist, playing the "Emperor" concerto in a Beethoven program constructed of the "Egmont" overture, the "Eroica" (No. 3) symphony, and the concerto. The twelfth program, June 23, will bring forward Sigismund Stojowski as piano soloist, when he will play his own concerto, No. 2, which will be its first performance in London. Herbert Heyner will be the vocalist and will sing some new songs by Dr. Ethel Smyth, entitled "Three Moods of the Sea" and "On the Road." The orchestra will be heard in three concerts in June under Emil Mlynarski, when some new Polish works will be heard.

Elena Gerhardt and Arthur Nikisch were heard in a song recital program at Queen's Hall, June 10. More variety than usual entered into the construction of Miss Gerhardt's program, which began with "Wonnendes Wehmut" (Beethoven), followed by "Rose, wie bist du reizend" (Spohr); a group by Schumann, made up of his "Provençalisches Lied," "Der Arme Peter" (1, 2, 3), "Die Soldatenbraut" and "Des Knaben Berglied." In the Spohr number and the "Provençalisches Lied" the singer

entered fully into the spirit of both songs and altogether delighted her hearers. A group of English songs followed and the singer's English was beyond all cavil. The closing group was miscellaneous, two songs by Tchaikowsky calling for special mentioning.

At his piano recital, given at Aeolian Hall, June 12, Walter Morse Rummel played as the middle portion of his program the twelve preludes by Debussy, which occasion was the first time they were heard in their entirety in London. They are twelve tremendously effective examples of concentration of mood, much is said in little, and this very conciseness—a great art in itself—constitutes the chief charm and musical value of the cycle. A series of mood pictures illustrating the sustained and definite impression clearly defined and musically expressed they are designated as follows: "Brouillards," "Feuilles mortes," "La Puerta del Vino," "Les Fées sont d'esquisses danseuses," "Bruyères," "General Lavine," "La terrasse des audiences du clair de Lune," "Ondine," "Hommage à S. Pickwick, Esq., P. P. M. P. C.," "Canope," "Les tierces alternées" and "Feux d'Artifice." The complete cycle represents a certain bizarre spirit, but nevertheless it also represents definite mood impression, that most delicate and evanescent of essentials in all art creations, which is the great distinguishing mark between the manufactured and the created. The first number, "Brouillards," translated as "Fogs" on the program, has all the charm of a Whistler nocturne, echoing through its wonderful harmonic nuances much of the mystic charm of "Fogs," just as it finds echo in the paintings of many of the English painters of more recent date. "Fogs" are really not nearly as bad as they are said to be if one can but keep on breathing. In any case, their effect optically is quite contrary to their affect bronchially. "Feuilles mortes," translated "Falling Leaves," is another perfect impression, bordering somewhat on the realistic, with its shimmering chord effects; and the leaves actually fall, one sees them, and senses their contact with cruel Mother Earth; little eddies of them form and create a slight commotion, and then all is quiet, with a last faint gust of wind, or rather, deftly played closing measures of the most delicate pianissimo. "Les Fées sont d'esquisses danseuses" represents wonderful fairy scenes. "General Lavine, eccentric," is an exquisite parody on the all important factotum. "La terrasse des audiences du clair de Lune," translated "The terrace of moonlight audiences," gives exceptional opportunity for delicate light and shade in tonal nuances. It is one of the most fascinating numbers of the twelve. "Ondine," a fugitive mood, no sooner come than gone, and it was played with great delicacy by Mr. Rummel. "Hommage à S. Pickwick, Esq., P. P. M. P. C.," a fanciful episode, and the closing number, "Feux d'Artifice," programmed "Fireworks," a tremendously difficult number, no doubt the reflex of some great gala fête given in honor of a General Lavine perhaps. Needless to say, it takes a pianist of imagination and poetic gifts to play these twelve miniature poems, so expressive in their mood values. And they should always be played in their entirety, as examples par excellence of the changing moods of perchance a superconscious half hour. Of Mr. Rummel's interpretation of the series nothing but the highest praise is due. He also gave a finished reading of the Schumann fantasia and the Brahms sonata, F minor.

In the evening of the same day of Mr. Rummel's recital, Debussy's "Pelléas et Mélisande" was given at Covent Garden for the first time since 1911. The cast was as follows:

Arkel	Gustave Huberdeau
Geneviève	Madame J. Royer
Pelléas	M. Magnenat
Golaud	M. Bourbon
Mélisande	Madame Edvina
Yniold	Frances Roeder
Un Médecin	Gaston Sargeant

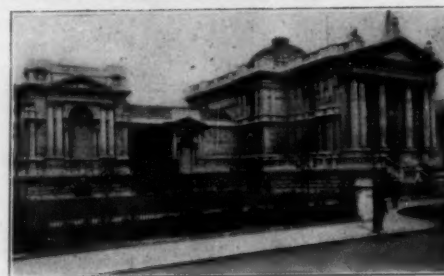
Conductor, André Caplet.

The performance, particularly in the orchestra, was remarkable in its delineation of the Debussy sense of mood values. Under a master hand the orchestration reveals the genius of the composer for colorful effects of the greatest fineness one moment, to be succeeded by a riot of tone color, never loud, never noisy, as remote from the popular operatic-orchestral turgid realism as an opal from a piece of quartz, but of a richness and glow that has bestowed upon the Debussy music its inevitable word term, "atmospheric." To those who appreciate the mood values of Maeterlinck's play, Debussy's music is of crystalline clearness. Naturally to those to whom the conception of mood values is unknown, Debussy's music but complicates matters because it

serves to strengthen the original material as found in the text, making it all the more clear to those to whom it can be made clear but more dense to all others. It is imaginative music in the best sense of all that imagination implies, arousing and stimulating the musical mind through its subtle, symbolic harmonies and its wealth of delicate polyphony. It will be heard again next week.

Madame Melba made her first and only appearance in "Traviata" at Covent Garden this season, June 4. Her singing of the two arias, one somewhat more famous than the other—namely, the "Ah! fors è lui," and "Parigi, O cara," was simply superb—in vocalization and timbre of voice. John McCormack as Alfredo and Sammarco as Germont added to a performance excellent in every way. Signor Panizza conducted.

Mischa Elman gave his only London recital at Queen's Hall, June 7, when, accompanied by Percy Kahn, he gave



THE TATE GALLERY.

Beethoven's sonata, in F, op. 24; the F sharp minor concerto by Ernst; the Handel sonata in E, and some arrangements. In all he did his fine tone prevailed, sympathetic and resonant. And particularly artistic and essentially musical was his playing of the Ernst concerto, a work of much charm. He was enthusiastically received by his audience, which demanded many encores at the close of his program.

At her concert in Aeolian Hall, June 9, Irene St. Clair presented a program of well chosen numbers which she interpreted with her usual skill and sense of refinement. In two songs by Augusta Holmès, Miss St. Clair found her greatest success; these were "Près des flots," from "La Montagne-Noire," and "Le Chevalier Belle-Etoile," from "Les Contes des Fées." Both songs lie well within the compass of her voice, and in the interpretation of their character Miss St. Clair was equally in accord. She was sympathetically accompanied by Adolf Mann.

Victor Beigel gave a concert at Bechstein Hall, June 12, when the program was interpreted by the following named "former and present pupils": Norah Dawney, Leila Duart, Gervase Elwes, Hubert Eisdell, Theodore Byard, Ida Drummond, Beryl Freeman, Jane Gair, Edythe Goodman, Mlle. Rhéa, John Adams, Weldon Bonheur, Julian Kimbell, Henry Rabke, and William Wanklyn. Most of these above named "pupils" are now established professional singers, and it was a very gracious courtesy that they should come together to give united support and credence to their admired mentor. Individual mentioning is hardly necessary, though it may be noted that Mr. Elwes sang "Auf dem Kirchhofe" and "Kommit dir manchmal in den Sinn," by Brahms, with his accustomed faultless taste; that Mr. Byard sang an arrangement by Vaughan Williams of a fifteenth century French chanson, entitled "L'Amour de Moy," and "Dimanche à l'aube," Vielle chanson de la Basse Bretagne; with an excellent sense of style and fine diction. Leila Duart, who possesses an exceptional contralto voice, sang two songs by Mr. Beigel—"Heim" and "Der Veilchenduft," two attractive numbers and particularly well sung; Mr. Beigel also contributed to the program five attractive songs which he presented in a manner to win the entire approval of his critical audience. A new song cycle by Emerson Whithorne, entitled "Songs of Sappho," the words by Bliss Carmen, was a number that predicts an interesting future for the young composer. It is written for four voices and was accompanied by the composer. The whole afternoon's work reflected great credit upon pupil and master and there was generous applause for the various participants. Mr. Beigel accompanied throughout the program.

At their third and last sonata and lieder recital, Elsie Swinton, Paul Kochanski, and Hamilton Harty presented another interesting program, constructed of the Brahms sonata in A, op. 100; the "Kreutzer" sonata, Beethoven; and two groups of songs, one group by Brahms, in which Mrs. Swinton gave further proof of her deep musical feeling and interpretative skill in general. In the Brahms sonata the instrumentalists were heard to excellent advantage, a fine, strong and vigorous reading being given this interesting work. Also, in the "Kreutzer" sonata, the lovely violin

Mr. and Mrs. **Yeatman Griffith** JOINT SONG RECITALS
Concert Director—DANIEL MAYER, London
Vocal Studios: 24 Queen's Rd., St. John's Wood, LONDON, N. W.

LITTLE Voice Production Taught on Method of **ELENA GERHARDT**
(Leipzig Diploma) 2 Wellington Road, N. W.

Ostrovsky Musical Institute
THE OSTROVSKY METHOD solves the problem of manual flexibility. It develops technique, elasticity, stretch, speed, looseness, resistance.
Principal Masters: H. Ostrovsky, E. Zimbalist, A. Osborne
Ostrovsky Apparatus and Appliances
For terms and circulars address Secretary, Ostrovsky Musical Institute, 50 Leinster Gardens, W.
(The Ostrovsky Musician's Hand Development Co., Ltd.)

The most eminent Composers best Songs and Song Cycles are to be found in the Catalogue of
BOOSEY & CO. NEW YORK and LONDON
FREE on request. THEMATICS of latest important additions
9 East 17th Street New York

Cable: Keynote, London

CONCERT DIRECTION

Established 1890

DANIEL MAYER

Chatham House
George Street,
Hanover Square, W.,
LONDON, ENGLAND

ENGLAND'S PREMIER AGENCY

tone of Mr. Koschanski was of a quality and timbre all too rarely met with. That he is a violinist with great possibilities for the future there can be no doubt. His appearance with orchestra later this month is looked forward to with much expectancy by his many friends and admirers.

A song recital of duet and solo numbers by Elena Gerhardt and Paul Reimers was given at Bechstein Hall, June 13. Some interesting numbers for the two voices were given from the works of Schumann, Dvorák and Brahms, and both singers were heard in solo groups. Theodore Flint accompanied. Other concerts of this week of which it is impossible through lack of time to give detailed notices were the concert by Clara Novello Davies at Aeolian Hall, June 13, to introduce some of the compositions of her son, Ivor Novello; Isoline Harvey's orchestral concert at Queen's Hall, June 12; the Beethoven sonata recital by Helen Seeley and Wassili Safonoff; Kitty Cheatham's recital at the Little Theater; Pachmann's recital, and the Finnish Choir's first concert at Queen's Hall, June 13.

EVELYN KAESMANN.

ADDITIONAL LONDON NEWS.

30A Sackville Street, Piccadilly W.,
London, England, June 21, 1913.

With Arthur Nikisch as conductor, and Ignace Paderewski as soloist, the Beethoven program given by the London Symphony Orchestra, as its eleventh concert of this season's series, at Queen's Hall, June 16, was one long to be remembered for various impressive and unforgettable facts and emotions. Of the two purely orchestral numbers, the "Egmont" overture and the No. 3 symphony, the "Eroica," superb readings were accorded under the authoritative direction of Professor Nikisch. In the "Emperor" concerto Mr. Paderewski was heard, the great charm of his personality and the brilliant virtuosity of his art exerting as ever their hypnotic sway over the audience which demanded two extra encore numbers. The house was a "capacity" one and there was great enthusiasm. The last concert of this year's series will be given June 23.

Madame Melba appeared as Marguerite in Gounod's "Faust" for the first time this season at Covent Garden, June 20. Her voice, the timbre of which is still very lovely, and its vocalization as perfect as ever, found measure after measure and phrase succeeding phrase in the grateful Gounod music for the expression of its own innate beauty and colorful tone, which latter quality has so distinguished the Melba vocal timbre of the last few seasons. Her singing of the "Jewel Song" called forth tremendous applause; in fact, she received a veritable ovation. The role of Faust as sung and impersonated by Paul Franz, is also worthy of mention, also the Mephistopheles of Edmund Burke, and the Valentine of Dinah Gilly. Signor Panizza conducted.

Caruso will finish his engagement at Covent Garden June 28, after which he will return to his home in Italy for a rest of several months.

Julia Culp's only recital of the London summer season was given at Bechstein Hall, June 19, when she was heard in a program made up of some seventeen songs in German, French, and English. She was in excellent form and her lovely voice responded nobly to the many demands made upon it interpretatively and technically. Nothing could be more beautiful than her singing of five Schubert songs—"Im Abendroth," in its sustained and reflective mood; "Die Post," phrased in a most artistic manner; "Du bist die Ruh," "Ständchen," and "Ave Maria"—and all given in a manner approaching as near the perfect as it may well seem possible to approach. In her interpretation of Schubert she is supreme. Following the Schubert songs came four in French, her pronunciation pure and musical and the sense of the various numbers artistically portrayed with a fine gradation of vocal tone color. The four French songs were "Boisépais" (Lully); "Pendant le bal" (Tchaikowsky); "Pauvre Jacques" (Rousseau); and "Mignonette" (Weckerlin). The four songs in English were beautifully sung. It was an excellent example of what really can be done with English words when purity of emission guides their utterance. Purcell's "When I Am Laid in Earth"; two songs, arranged by Beethoven—"Faithful Johnnie" and "The Cottage Maid"—and the old English "Song, Long Ago," made up the group. As a Brahms interpreter, Madame Culp has long held a pre-eminent position and her four selections given last Thursday served only to strengthen her Brahmsian reputation. There were "Vomdem Fenster," "Botenschaft," "Ständchen," and "O liebliche Wangen." Madame Culp was accompanied by Coenraad V. Bos.

At his second concert given at Aeolian Hall, June 17, Charles Anthony, the American pianist, played, among other numbers, the Schumann etudes symphoniques and the Chopin sonata in B minor, with fine musicianship and feeling for the poetic. Mr. Anthony has established himself as a pianist of sound musicianship and excellent taste with his

English audiences before whom he made his debut last season in two recitals at Aeolian Hall. This year his many friends and admirers are congratulating him on the success of his well established position. He was most cordially received at his recitals May 29 and June 17, and had to respond with several encore numbers to those programmed. Mr. Anthony will return to the United States early in September.

The second and last of Kitty Cheatham's recitals at the Little Theater was given June 17, when some interesting children's songs were introduced with great success. These special numbers and some excerpts from her repertory of negro stories and negro songs made up a program that was greatly enjoyed by her audience.

A talented pianist and one who gives much promise for the future is Enid Brandt, who made her first appearance in London at the Bechstein Hall, June 18. Miss Brandt opened her program with the Brahms F minor sonata, a rather formidable work for a frail and delicate debutant to tackle. However, though of a very slight physique the technical difficulties of the work seemed not beyond her actual conquering. But in the message and meaning of the work there were many sins of omission. The F minor sonata, so complex emotionally as well as philosophically, is much too heavy for the musical digestion of the young and inexperienced, though there may be no objection to

NOW BOOKING
SEASON 1913-1914

MELSA

The Violin Player

HUGO GÖRLITZ
General Manager

213 Regent St., London W.
Cables, Hugonotas,
London

New York Representative, Louis Sherwin
73 Day St., New York, N. Y.

them proving potentialities through its surging—more or less—measures. In Mendelssohn's "Variations Sérieuses" the young pianist gave further brilliant examples of her fine technical equipment. A group by Chopin, an "Elegy" by Algernon Ashton, and two numbers by Liszt completed the program. Miss Brandt has a bright future before her, no doubt. She has an excellent sense of rhythm, a good singing touch both in legato and staccato, and abundant energy and vitality. Future appearances will be looked forward to with much interest by her many friends.

The first of the three orchestral concerts to be given by Emil Mlynarski and Paul Koschanski, violin soloist, was presented at Queen's Hall, June 19, when three first performances of Polish works were given and Mr. Mlynarski's own symphony in F opus. 14. The first number on the program was overture, "Marya," by Roman Statkovski, "a composer," as stated in the program notes, "practically unknown in England. He was born in 1860 and studied his art at the St. Petersburg Conservatory and is now a professor of composition at the Warsaw Imperial Conservatory. His principal works include two operas, 'Filenis,' which won the first prize offered by the Moody-Manners Opera Company in 1903, and produced at Manchau in 1904, and 'Marya,' produced three years later in the same place. The latter opera also won the prize of £500 (\$2,500) offered in Warsaw for the best setting of the subject which is founded upon a poem by Malezewski." The overture to the opera is a well constructed melodious work and was particularly well played by the London Symphony Orches-

tra under Mr. Mlynarski. The second number on the program was symphonic poem "Anelli" by Ludomir Rózycki, "one of the most prominent composers of the modern Polish school," again to quote the program notes. "His works include several symphonic poems, which are highly esteemed by his countrymen." The only information given by the composer concerning the meaning of "Anelli" is that it "was inspired by a poem by the Polish poet, Stowacki, which deals in symbolical fashion with the life and thoughts of a Polish exile in Siberia." It is an extremely interesting composition, expressive of much feeling and sentiment, and orchestrated with many striking and original devices, notably in the andante section where in the accompaniment the double basses, muted, are divided and play sustained chords in seven parts, and the cellos, also muted, in two parts persistently repeat an arpeggio figure. The concerto for violin followed, with Paul Koschanski as interpreter of the solo part. "The composer of the work, Karłowicz, was born in 1876 at Mismew (Lithuania). He studied music at Berlin from 1895 to 1900. Four years later he was appointed director of the Musical Society in Warsaw. His career was cut short by an accident while skiing in the Carpathian Mountains." The concerto is an attractive composition, constructed along classical lines, and grateful to the soloist. It was played with brilliancy and true artistic feeling by Mr. Koschanski, who draws a tone of pure, resonant quality from his violin and is invariably true to pitch. The work was well received, the soloist having to respond to several recalls. The concluding number of the program was Mr. Mlynarski's symphony, which was fully reviewed in these columns on the occasion of its first performance in London, May 26, 1911. "It is understood that the work has for its poetic basis a national significance dealing with the history of Poland, its struggles for independence in the past and its hopes for the future, the latter finding expression in the finale." The author of this work is most widely esteemed and famed as an orchestral conductor, besides being the composer of several other important works in addition to the above mentioned symphony, among which may be mentioned a violin concerto which won the Paderewski Prize at Leipzig in 1898. A very interesting work, and one charged with strong emotional fervor is the symphony in F, with many episodes expressive of a fine poetic feeling. As a master of orchestral technic Mr. Mlynarski need fear no rivals, as likewise his conducting, which affords him a foremost place among his contemporaries, can compare most favorably with his confreres.

An interesting demonstration of the Ostrovsky apparatus and appliances for hand development was given at the new studios of the school, 50 Leinster Gardens, June 19. Mr. Ostrovsky, the inventor of the apparatus, and many pupils gave demonstrations of the manner of use of the various appliances and much interest was shown in the work by the large audience in attendance. The school has now most excellent quarters and facilities for carrying out its many ideas in regard to perfection of technic and general sound musical training. A series of demonstrations will be given during the summer for the many teachers who are visiting London and taking the course of study.

Among the concerts which have been given during the last fortnight may be mentioned Bronislaw Huberman's violin recital at Queen's Hall; the three concerts by the Finnish Choir, "Suomen Saulu," Heikki Klemetti, conductor; Amy Rolda's concert at the home of Mrs. F. Sassoon; and the piano recital by Leonard Borwick at Aeolian Hall, when the feature of interest regarding his program was his own arrangement of Debussy's "L'Après midi d'un Faune" and the "Fêtes nocturnes" for orchestra. It requires a certain amount of skill and ingenuity to construct for the piano a work like the first mentioned, but that it signifies anything artistic, anything at all beyond a certain curiosity among some musicians to know what it may "sound like," there can be but one answer and that must be that it represents wasted effort and a debased conception of artistic meaning and significance. A work so thoroughly orchestral in its own innate character, depending so greatly on the orchestral nuance of color can never be transferred to the piano score without suggesting most regrettable mutilation and a grotesque sense of artistic values as dominating the "arranger."

EVELYN KAESMANN.

Egénéff to Paint Grand Canyon Scenes.

Franz Egénéff (the Baron von Kleydorff), who will concertize in America during the coming season, will devote six weeks before he begins his tour to sketching and painting in the Grand Canyon of Arizona. A noted San Francisco painter is a warm friend of Egénéff's and a great admirer of the German baritone's pictures. This San Francisco man five years ago exacted a promise from Egénéff to the effect that on his first visit to America he would penetrate with him into the vastness of the Grand Canyon and transfer some of the wonders of the Arizona scenery to canvas.

The PROGRESS of AMERICAN MUSIC

[This department is designed by THE MUSICAL COURIER to be as complete a record as possible all over the world of works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever, to help make the record all encompassing.

However, advance notices and advance programs will not be considered. The clippings and programs sent must report the concerts which actually have taken place. The data submitted must also include the place and date of performance and the names of the performers, and, before

all things, it should be remembered that composers not born in the United States are ineligible for THE MUSICAL COURIER

list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL

COURIER, 437 Fifth Avenue, New York, N. Y.]

- Beach, Mrs. H. H. A.—"June," "Spring" (songs), sung by Elsie Woodward Busby, studio 810 Carnegie Hall, New York, May 28, 1913.
- Bliss, Paul—"Requiem of a Rose" (chorus), sung by Lyric Club, Los Angeles, Cal., June 15, 1912.
- "The Feast of the Little Lanterns" (operetta), given by pupils of Mrs. F. E. Wilson, Wilkes-Barre, Pa., November 20, 1912.
- "A Gypsy Band of Dreams" (chorus), sung by Lyric Club, Los Angeles, Cal., April 5, 1913.
- "The Blessed Damsel" (musical recitation), read by Rachel Butler, Cincinnati, O., April 5, 1913.
- "The Feast of the Red Corn" (operetta), given by the Daphne Club, Oxford, O., April 25, 1913.
- Browne, J. Lewis—"The Myrtle and the Steel" (song), sung by Ernest Van Nalts, Peddie Memorial Church, Newark, N. J., April 18, 1913.
- Buck, Dudley—"Sunset" (song), sung by Harriet Thomas, Greer Hall, New Castle, Pa., May 26, 1913.
- Cadman, Charles Wakefield—"From the Land of the Sky-Blue Water," "Dawning" (songs), sung by Mary Thornton Flaherty, studio 510, Carnegie Hall, New York, May 28, 1913.
- "The Fountain," A minor, op. 35, No. 4 (piano), played by John Hantz, Huntington Chambers Hall, Boston, Mass., May 22, 1913.
- "The Groves of Shiraz," "The Geranium Bloom" (songs), sung by Grace Hall-Riheldaffer, Central State Normal School, Mount Pleasant, Mich., May 8, 1913.
- "Four American Indian Songs" (songs), sung by Maud Norman, College of Music, University of Denver, Denver, Colo., May 16, 1910.
- "Idyls of the South Sea: "Where the Long White Waterfall" (love song), "The Great Wind Shakes the Breadfruit Leaf" (ghost song), "The Rainbow Waters Whisper" (canoe song), "Withered is the Green Palm" (death song), (written for and dedicated to Miss Miller), sung by Christine Miller, Coraopolis, Pa., May 1, 1913.
- Carlson, Charles F.—"Lord, What Am I?" (song), sung by Maud Norman, University of Denver, College of Music, Denver, Colo., May 16, 1912.
- "Prophecy of the Oracle" (piano), played by Helen Wise, University of Denver, College of Music, May 19, 1913.
- "Concert Fantasy" (piano), played by Frances Boardman, Knight-Campbell Music Company's Hall, Denver, Colo., March 5, 1913.
- "How Can I Ever Forget" (song), sung by Ida Auld, University of Denver, College of Music, Denver, Colo., November 23, 1912.
- "Each Morn a Thousand Roses Brings," "Romance," "April" (songs), sung by Myrtle Davies, Knight-Campbell Music Company's Hall, Denver, Colo., May 28, 1913.
- "Spinning Song" (song), sung by May Robinson, Knight-Campbell Music Company's Hall, Denver, Colo., July 15, 1912.
- Carpenter, John Alden—"The Heart's Country," "The Cock Shall Crow" (songs), sung by Frank Parker, East End Baptist Church, Cleveland, O., April 14, 1913.
- Chadwick, George W.—"Oh! Let Night Speak of Me" (song), sung by Elsie Woodward Buzby, studio 810, Carnegie Hall, New York, May 28, 1913.
- "The Danza" (song), sung by Myrtle Davies, Knight-Campbell Music Company's Hall, May 28, 1913.
- Terry, Charles T.—"To You" (song), sung by Frank Parker, Dania Hall, Chicago, Ill., May 16, 1913.
- "To You" (song), sung by Frank Parker, American Conservatory Lecture Room, Kimball Hall, Chicago, Ill., March 20, 1913.
- "La Sirene," "In Summer," "Abendlied" (piano), played by the composer, East End Baptist Church, Cleveland, O., April 14, 1913.
- "A Request" (MS.), "To You," "Her Love Song" (MS.), (songs), sung by Frank Parker, East End Baptist Church, April 14, 1913.
- Flagler, I. V.—"Variations on an American Air" (organ), played by Frank M. Church, First M. E. Church, East St. Louis, Ill., May 6, 1913.
- "Variations on an American Air" (organ), played by Frank M. Church, First Presbyterian Church, East St. Louis, Ill., May 1, 1913.
- Foerster, Adolph M.—"The Lord Is My Shepherd" (song), sung by Mrs. Mabey, First Methodist Episcopal Church, Pasadena, Cal., June 1, 1913.
- "Epigram" (postlude), (organ), played by Arthur Blakeley, First Methodist Episcopal Church, Pasadena, Cal., June 1, 1913.
- "The Daisy," op. 30, "Those Eyes of Thine," op. 73, "Song of Hope," op. 78 (songs), sung by Jessie Mockel, New Castle, Pa., May 26, 1913.
- "Nocturne," "Exaltation" (organ), played by S. Harrison Lovewell, Muskingum College, New Concord, O., April 23, 1913.
- Foote, Arthur—"Romance" (piano), played by Blanche Sanders-Walker, Coraopolis, Pa., May 1, 1913.
- Hadley, Henry K.—"The Song of Luddy Dud," "The Shut-Eye," "Train," "The Blue Pigeon," "Little Boy Blue," "The Doll's Wooing" (songs), sung by Jessie Marshall, Newark, N. J., April 16, 1913.
- Hawley, Charles Beach—"Sun's Roses" (song), sung by Harriet Thomas, Greer Hall, New Castle, Pa., May 26, 1913.
- Homer, Sidney—"To Russia," "Evensong," "Pirate Story," "Young Night Thought," "How's My Boy?" (songs), sung by Herschell Halladay, Knox Conservatory of Music, Galesburg, Ill., May 14, 1913.
- La Forge, Frank—"Like the Rose-Bud" (song), sung by Greta Stoeckle, studio 810, Carnegie Hall, New York, May 28, 1913.
- Lynes, Frank—"Harlequin" (march), A major, op. 14, No. 3, "Tarantelle," A minor, op. 14, No. 7 (piano), played by Evelyn Page, Huntington Chambers Hall, Boston, Mass., May 22, 1913.
- MacDowell, Edward A.—"The Robin Sings in the Apple Tree" (song), sung by Mary Thornton Flaherty, studio 810, Carnegie Hall, New York, May 28, 1913.
- "Sonata Eroica," op. 50 (piano), played by Birdice Blye, University of South Dakota, Vermillion, S. Dak., February 4, 1913.
- "Sonata Eroica," op. 50 (piano), played by Birdice Blye, Washington, Pa., March 20, 1913.
- "Indian Lodge," from Woodland Sketches (piano), played by Helen Short, Monday Evening Musical Club, Norwich, N. Y., October 28, 1912.
- "To a Water Lily," "To a Wild Rose" (piano), played by Mrs. John O. Hill, Rud, Monday Evening Musical Club, Norwich, N. Y., October 28, 1912.
- "Eagle," "Witches Dances," "March Wind" (piano), played by Helen Wise, University of Denver, College of Music, Denver, Colo., June 1, 1913.
- "Hungarian" (piano), played by Ruth Bigelow, Knight-Campbell Music Company's Hall, Denver, Colo., March 5, 1913.
- McMillan, Malcolm Dana—"The Heart of Farazda," an Arabian song cycle, sung by Marie O'Meara, Musical Art Club, Little Falls, Minn., March 22, 1912.
- "A Valentine" (song), sung by Christine Miller, Indianapolis, Ind., March 7, 1913.
- "The Firefly" (song), sung by Mildred Potter, Bridgeport, Conn., January 8, 1913.
- "A Valentine" (song), sung by Christine Miller, Lowell, Mass., March 10, 1913.
- "Serenade," "At the Mosque," "The Diver" (songs), sung by Rollin M. Pease, St. Paul Schubert Club, St. Paul, Minn., February 21, 1913.
- Metcalf, John W.—"Sunrise" (song), sung by Frank Parker, Dania Hall, Chicago, Ill., May 16, 1913.
- "Absent" (song), sung by Ethel Alexander, Greer Hall, New Castle, Pa., May 26, 1913.
- Nevin, Ethelbert—"The Nightingale's Song" (song), sung by Christine Miller, Coraopolis, Pa., May 1, 1913.
- Russell, Alexander—"Elegy on the Death of a Mad Dog" (song), sung by Herschell Halladay, Knox Conservatory of Music, Galesburg, Ill., May 14, 1913.
- Russell, Louis Arthur—"At Evening" (choral song for solo, chorus, and orchestra), given by Emily Selway, the Oratorio Society (Schubert) chorus, Louis Arthur Russell, conductor, and string orchestra, Symphony Auditorium, Newark, N. J., November 13, 1912.
- "Hark, the Merry Songsters" (song), sung by Jessie Marshall, Symphony Auditorium, Newark, N. J., November 13, 1912.
- "Bugle Song" (chorus and orchestra), given by the Oratorio Society (Schubert) chorus, Louis Arthur Russell, conductor, and string orchestra, Symphony Auditorium, Newark, N. J., November 13, 1912.
- "Ballade-Polonoise" (violin and orchestra), played by Franklin Holding, and string orchestra, Symphony Auditorium, Newark, N. J., November 19, 1912.
- "A Mother Song" (song), sung by Jessie Marshall, Wissner Hall, Newark, N. J., April 16, 1913.
- "Festival Magnificat" (chorus), sung by Peddie Memorial choir, Louis Arthur Russell, director, M. E. Church, Vailsburg, N. J., January 22, 1913.
- "Intermezzo" (first fairy), "March Picturesque," from "Suite Fantastique" (solo ensemble), (piano), played by Alma Holm, Ethel Pursel, Myra Lyle, and Louise Schwer, M. E. Church, Vailsburg, N. J., January 22, 1913.
- Parker Horatio—"Reverie," in A (piano), played by Mrs. Paul Brooks, Monday Evening Musical Club, Norwich, N. Y., November 25, 1912.
- Salter, Mary Turner—"The Chrysanthemum" (song), sung by Jessie Marshall, Wissner Hall, Newark, N. J., April 16, 1913.
- Sans Souci, Gertrude—"When Song Is Sweet" (song), sung by Harvey Brenner, Greer Hall, New Castle, Pa., May 26, 1913.
- Smith, Gerrit—"The Candy Lion" (song), sung by Jessie Marshall, Wissner Hall, Newark, N. J., April 16, 1913.
- Smith, Eleanor—"My Shadow" (song), sung by Jessie Marshall, Wissner Hall, Newark, N. J., April 16, 1913.
- "The Quest" (song), sung by Anna Benedict, Peddie Memorial Church Newark, N. J., April 18, 1913.
- Speaks, Oley—"To You" (song), sung by Martha Bigley, Greer Hall, New Castle, Pa., May 26, 1913.
- Van der Stucken, Frank—"Come with Me in the Summer Night" (song), sung by Elizabeth Harvard, Greer Hall, New Castle, Pa., May 26, 1913.
- Van de Water, Beardsley—"A Little Story" (song), sung by Jessie Marshall, Wissner Hall, Newark, N. J., April 16, 1913.
- Ward, Frank E.—"Invocation" (song), sung by Mrs. Robinson Murphy, Orlando, Fla., April 10, 1913.
- Ware, Harriet—"Mammy's Song" (song), sung by Jessie Marshall, Wissner Hall, Newark, N. J., April 16, 1913.
- "Boat Song" (song), sung by Harvey Brenner, Greer Hall, New Castle, Pa., May 26, 1913.
- "Hindu Slumber Song," "Tis Spring" (songs), sung by Christine Miller, Coraopolis, Pa., May 1, 1913.
- Warner, Robert—"To a Scissors Grinder" (piano), played by Birdice Blye, University of South Dakota, Vermillion, S. Dak., February 4, 1913.
- "To a Scissors Grinder" (piano), played by Birdice Blye, Washington, Pa., March 20, 1913.
- Whiting, George E.—"Grand Sonata," in A minor (first movement), (organ), played by Frank M. Church, First M. E. Church, East St. Louis, Ill., May 6, 1913.
- "Grand Sonata," in A minor (first movement), (organ), played by Frank M. Church, First Presbyterian Church, East St. Louis, Ill., May 1, 1913.
- Yost, Gaylord—"Southern Melody," "Humoresque," "Dance Caprice" (violin), played by Ella Schroeder-Yost, Franklin, Ind., May 2, 1913.

Madame Ogden-Crane's Summer Plans.

Madame Ogden Crane, one of New York's successful vocal teachers, will spend part of her vacation during the month of July in Maine.

During August and September her address will be Coleman House, Asbury Park, N. J., excepting on Tuesdays and Fridays, when she will teach in her New York studio, at No. 825 Carnegie Hall.

Carl Paige Wood to Study Abroad.

Carl Paige Wood has resigned his position as director of the Denison Conservatory of Music and the Engwerson Choral Society (Granville, Ohio). Mr. Wood expects to spend a year in study abroad.

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

C. F. Kahnt Nachfolger, Leipzig.

TEN GERMAN COUNTRY DANCES. Op. 26. Composed for the piano by Walter Niemann.

At Hoppard on the Rhine.
Idyl by the Lake of Constance.
Vienna of Old.
Swabian Highland Dance.
Slow Tyrolienne.
In Sleswic-Holstein.
Bavarian Country Wake.
In the Thuringian Forest.
Westfalian Rustic Dance.
In the Black Forest.

These moderately difficult and effective dances make pleasant playing for a quarter of an hour, though there is nothing deep and little original in them. But they are much more meritorious and artistic than the title demands. They are, in fact, idealized country dances. Our own taste singles out the ninth number for preference, as it seems to be the most spontaneous and original. The dances are carefully edited and fingered and are suitable for teaching purposes.

The John Church Company, Cincinnati, New York and London.

FOUR NEW ORGAN COMPOSITIONS AND ARRANGEMENTS.

Chronologically the first work on the list is the Gavotte from the twelfth organ sonata of Father G. B. Martini, which was first published, in its original form, at Amsterdam in 1742. It is often called "Les Moutons," but in the present version, which is by no less an organ expert than Alexandre Guilmant, it is briefly named Gavotte. There is very little, if any, of the old dance in it, however, and its quiet dignity and pastoral simplicity are admirably suited to the organ. Padre Martini's genial employment of canonical imitation adds much zest to the unaffected. Style is the antiseptic which has preserved from decay this old world relic.

Robert Schumann's Canon in B minor, edited by Eduardo Marzo, is also an important addition to the John Church Company's organ pieces.

A. Walter Kramer is the composer of an admirable concert prelude in D minor, op. 28, No. 3. This work shows power, breadth, dignity, and an inherent instinct for the nature of the organ. It is a valuable contribution to American music for the organ.

Frederick Maxson's Finale in B flat is an effective work mostly in minuet style, though the andante con moto in D is really a waltz pure and simple. With careful attention to variety in registration this Finale will be a satisfactory number which is not beyond the powers of the average city church organist.

G. Schirmer, New York.

TWO SONGS, WITH PIANO ACCOMPANIMENT. By Oley Speaks.

These songs, which are excellent examples of the English ballad as understood by an American composer, will find their way to the music room of the amateur and be sung at many a small and private entertainment at home. They exactly meet the requirements of the average singer and are as good as any of the sentimental ballads imported from London.

The words are by F. L. Stanton and the songs are called "Song of Waiting" and "The Thought of You."

Oley Speaks is also represented in G. Schirmer's new list by the well written, simple, dignified and effective sacred

song, "The Lord Is My Light," on words selected from Psalm xxvii.

THREE IRISH SONGS. By R. M. Richardson.

The names of these three vivacious and jaunty songs are "Somebody's Heart," "Dennis," "A Summer Shower."

The composer with the partissimo name has caught a lilt which seems genuinely Irish to us and has kept his songs within the normal range of the human voice. The piano accompaniments are invariably simple.

SONATA FOR PIANO AND VIOLIN. Op. 5. By Daniel Gregory Mason.

We are not accustomed to sonatas for piano and violin. They are usually called sonatas for violin and piano. It is true that many pianist composers are unable to write effectively for the violin and often make the piano part disproportionately full and difficult. Daniel Gregory Mason, however, has kept his piano part well within the bounds of reasonable difficulty. Any moderately good pianist can cope with the technical complexities of the new sonata. The violin part seems to lie rather low a good deal of the time and consequently will sound by no means brilliant amid the sonority of the piano part. But there are a great number of passages which will allow the violinist to make his music prominent.

In style the work is almost severely classical and leans much more towards the austerity of Brahms than the harmonic riot of Revel and the modern French school.

The composer also displays his contrapuntal skill on several occasions. The sonata is of orthodox form and length, consisting of three separate movements, of which the second is slow and the last one very fast. Altogether it is a work of scholarly as well as musical merit which will add no little to the national library of American music.

The United States Patent Office has issued the necessary papers granting a patent to Gustave L. Becker, of New York, for a new system of musical notation, which system is thus described by the inventor:

"My invention relates to systems of musical notation and embodiments of my invention are particularly adapted for use in the teaching of musical sight reading, especially for vocal rendition. An object of my invention is to provide a system which will be simple and easy of comprehension, and which will accentuate and develop in the student simultaneously a definite sense both of tonality and of intervals. Another object is to provide a system which may be written and read without a staff."

Gustave L. Becker, after a brief review of the "movable do" system, the "fixed do" system, and the systems of Guide of Arezzo, the Indian Sanscrit, the ancient Hebrew, Wüllner and Friedlander in Germany, Hullah and John Curwen in England, Samuel W. Cole of Boston, goes on to say:

"My invention aims to obviate the disadvantages of the systems heretofore used, and to provide a system of syllabification which combines the advantages of both the movable do systems and of those employing definite syllable indications, but which is simpler and more effective in the teaching of a correct appreciation of either intervals or tonality than any which have preceded."

We have carefully read the description of the system and we find it sane and simple. The difficulty which Gustave L. Becker will have, however, will be to get his system accepted. It is comparatively easy to pick holes in the older systems. We wish the inventor success, nevertheless, and ask our readers to send five cents to the Commissioner of Patents, Washington, D. C., for the paper describing patent No. 1,062,813.

Norah Drewett's Paris Criticisms.

Parisians are enthusiastic admirers of Norah Drewett, the eminent pianist, and the praise that has been bestowed upon her in the past has become more marked each season.

When Norah Drewett was still studying at the Paris Conservatoire, she received special permission to give a recital, the Salle Erard being loaned her for the purpose. The hall was crowded and her reception was remarkable, the director of the Conservatoire and many of the masters being present. Some of the press criticisms follow:

Norah Drewett, the young and already well renowned pianist, has given a recital which was extremely remarkable. The artist has an astounding technique, a magical virtuosity, such a tenderness of expression, such penetrating comprehension of the interpretative composition that one must recognize in her one of our rarest and completest pianists. She played quite perfectly Schumann's "Phantasiestücke" and Beethoven's "Pastorale" sonata; it was truly great art. The audience applauded most warmly.—Gil Blas, Paris, 1904.

Triumphant success for Norah Drewett, the admirable English pianist, who gave the day before yesterday her concert before a numerous and very fashionable audience. Veritable ovations were given her.—Figaro, Paris, May, 1904 (Advertisement.)

MUSIC IN OKLAHOMA.

Oklahoma City, Okla., June 21, 1913.

Mrs. Donnelly-Reid recently presented her pupil, Lillian Tidnam, in a program of classic dancing. An unusually large audience greeted this popular young danseuse, who shows marked talent in her work.

This office is in receipt of a booklet, issued by the Musical Art Institute, containing six representative programs given during the past month. The concerts were well attended by friends and patrons of the school, and the work of the pupils was creditable, showing in almost all cases excellent training. Naturally the work of some pupils, in so many programs, must stand out above the others and talent usually reigns supreme. From the above mentioned programs especial mention is deserved by the violinist, Hazel Nicholas, for an excellent performance of the adagio from the ninth concerto of De Beriot; to Delia Selway, who gave a creditable performance of Mendelssohn's prelude and fugue in E minor; the youthful violinists, Blanche Schwartz and Helen Gerrer; Joseph Scholtes and Merle McCarthy, pianists; Anna Butler, violinist, and Roberta Worley, soprano, who received a teacher's certificate. The expression department was represented by Mildred Dalzell's pupil, Ruth Morris, who received a diploma.

The second public demonstration concert of the Oklahoma Musical Academy took place on June 2 in the High School auditorium. An audience of about seven hundred people greeted the seven pianists from the class of Alfred Price Quinn, who had the assistance of Mrs. Walter B. Moore, contralto. Not one of the soloists surpassed any other to a noticeable degree, and discrimination in this instance would be unjust, as each one displayed splendid pianistic attainment. Adequate technical means, rhythm, tone color and poise were some of the attributes which were enthusiastically acclaimed by both press and public. The rich contralto voice of Mrs. Moore, combined with her artistic singing, was a source of much pleasure to the large audience, which on this occasion heard her for the last time.

Mrs. Walter B. Moore's departure for Boston was a source of much regret to local music lovers. Mrs. Moore has the happy faculty of liking and being well liked by every one she meets, which is rather unique, especially among musicians.

The third public demonstration concert of the Oklahoma Musical Academy was the farewell recital of the gifted fourteen year old pianist, Martha Thompson, who leaves in September to continue her studies with Teichmüller in the Leipzig Conservatory. Miss Thompson has been trained according to the Teichmüller school by Alfred Price Quinn, who is a disciple of the Leipzig master. A difficult program of classical and modern compositions was given a finished reading by the little lady, although, as experience proves, no amount of rigorous training can overcome the youthful desire to hurry. This recital was no exception to the rule, but nothing disastrous happened, owing to the unusual technical equipment. Combined with this, Miss Thompson has a beautiful cantilena and a sonorous tone, even in the fortissimo. The three etudes from Chopin displayed a brilliance and clarity entitling the child to be legitimately classed with virtuosos. Variety was added to the program by the appearance of Norma Schollar, a dramatic soprano, who sang in her accustomed artistic style, three songs in English, which were thoroughly enjoyed.

ALFRED PRICE QUINN.

Granville and Davidson Joint Recital.

Walter Anderson has arranged a joint recital for Charles N. Granville, the well known baritone, whose New York recital was very successful last year, and Rebecca Davidson, the pianist, who has been with Leopold Godowski for the last five years, this recital to take place at Aeolian Hall, New York, on Friday evening, October 24. Recitals are also being planned for Chicago and other important cities.

"You are too young to sing Juliet, my dear," said the great impresario. "Wait until you have lived and suffered."
"But perhaps I may never suffer."
"Yes, you will. Every prima donna suffers when she begins squeezing her 250 pounds into those girlish bodices."
—Pittsburgh Post.

ALICE

PARIS: Grand
Opera, Opera-
Comique, Galté
Lyrique.

"THE NEW QUEEN OF SONG"
VERLET

In America Season 1913-14

Address, care of Musical Courier

"The art of Mlle. Verlet is well-nigh perfect."—Daily Express.
"A voice of singular beauty—its production is perfect."—Morning Post.
"Her singing suggested that she almost stands alone."—Morning Advertiser.
"Her voice is a phenomenon of the vocalists' world today."—Hull Times.
"There is gold of the purest in Mlle. Verlet's voice."—Daily Express.
"Mlle. Verlet has been christened 'The French Tetrazzini'."—Daily Mirror.
"Her appearance may be considered in every way a triumph."—The Tatler.

Charles KUNZ Pianist and Accompanist
Address: Care of ROBERT MAC LAREN
221 Fourth Avenue New York

EGAN(I) GREAT IRISH TENOR
CONCERT TOUR
104 West 79th St., New York

THOMAS FARMER BARITONE
Management, Concert Director M. H. HANSON, 437 Fifth Ave., New York

PAUL DUFALT TENOR
Address 339 West 33rd Street Tel. 7721 Chelsea

Adriano ARIANI ITALIAN PIANIST
Available entire season in concert
Address, HAENSEL & JONES, Aeolian Hall, 29 West 42d St., New York
"Clicking Piano"

SARTO Baritone
Concert, Oratorio, Recitals
Management: F. O. RENARD
467 Central Park West, New York Tel. 7371 River

EDGAR STILLMAN-KELLEY
STEINWAY HALL, NEW YORK, N. Y.

DAVIDSON PIANISTE (Godowsky Pupil)
Management: WALTER ANDERSON
171 West 57th Street New York

HOLDING VIOLINIST
With Nordica Australian Tour

CECIL FANNING Baritone
H. B. TURPIN Accompanist

During the Season of 1912-13 are giving Recitals in Germany, Italy and England

Available for Recitals in America after Sept. 1st, 1913
Address: H. B. TURPIN, Dayton, Ohio

or H. B. TURPIN, Care of American Express Co., London, England

Jane OSBORN-HANNAH

Dramatic Soprano

AVAILABLE ENTIRE SEASON 1913-1914

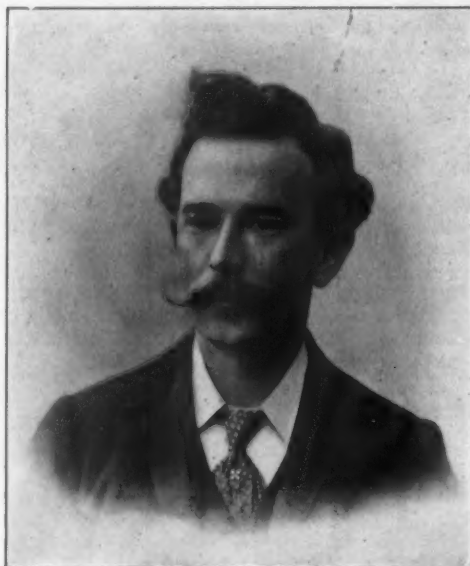
DIRECTION HAENSEL & JONES
AEOLIAN BUILDING

42nd STREET NEW YORK

Michael Keane, Manager for Boosey & Co.

Michael Keane, who represents in America the venerable music publishing house of Boosey & Co., of London, was born on the famous green isle of Ireland and comes of an undiluted Irish stock, of which he is inordinately proud, as all good Irishmen are. But, like a number of other Irishmen, Michael Keane has given the best of his ability to promote the welfare of the nations across the sea.

Some twenty-five years ago or so, when he had reached the age of ten, he wandered with his bundle on his shoulder—though presumably without a shillelagh—as far as London city, where in the course of time, and thanks to his sunny disposition and strict attention to his employers' interests, he eventually rose to a position of great responsibility in the manager's office of the Queen's Hall, London



MICHAEL KEANE.

and of the Symphony Orchestra conducted by Sir Henry J. Wood. After seventeen years of experience in the highest class of concert management, Michael Keane was quite unexpectedly offered the post of manager of the New York house of Boosey & Co., which he, with characteristic Celtic alertness, at once accepted, as he saw in it a promise of greater possibilities for himself and the little family growing up around him.

For two years after his arrival in this country he found many things not at all to his liking, and often expressed a wish to go back from the wilderness to the flesh pots of London. But on his return from a short business trip to London this summer, he said that he was glad to get back to New York from the easygoing London, which he had for so many years believed to be the only city worth living in. Such, in brief, is the New York manager of Boosey & Co.—a man who speaks like an Englishman, thinks and feels like an Irishman, and does business like the best class of Americans.

During the three years of his management the business of Boosey & Co. in America has been doubled.

Edmund Burke to Tour with Melba and Kubelik.

Edmund Burke, the baritone, who is to assist Madame Melba on her Canadian tour in September and will later accompany Madame Melba and Jan Kubelik on the trans-continental tour which those distinguished artists are to make under Loudon Charlton's management, has met with special favor in England and on the Continent. Mr. Burke is a Canadian by birth, and his early recognition was won in America, although his achievements abroad have brought him into prominence among baritones of the day. In London and other English cities and in the Continental capitals, he has been heard repeatedly with Madame Melba, and always with success.

Some of the press tributes to Mr. Burke's singing on his last English tournee with the Australian prima donna show strikingly the esteem in which the artist is held. "Edmund Burke, the superb Canadian baritone," said the London Daily Express, "sang with his accustomed artistry." The Daily Telegraph spoke of the baritone as "making his splendid voice tell in every part of the building." In Liverpool, the Daily Post declared that Mr. Burke "added lustre to the program," while in Manchester the Guardian referred to the baritone as "an artist of very exceptional capability."

What the leading journals said of Madame Melba on this tour it is almost superfluous to detail, for praise of the most glowing sort is invariably accorded her. The comment of the London Standard will suffice:

Whether it is Melba night at the Opera, or a concert or recital, enthusiasm, when she sings, is the order of the day. Fortune has smiled on the famous diva, for time has made no change in the quality of her golden voice or the art of her matchless singing. In yesterday's concert, her operatic selections—the "Mad Scene"

from "Lucia" and the "Jewel Song" from "Faust"—were particularly well chosen, for they are associated with her many operatic triumphs. Donizetti's aria gave her the opportunity of once more displaying to the full, the facility of her coloratura, while Gounod's ever popular song displayed the lyrical quality of her flexible voice. It is needless to say that the performance aroused great enthusiasm, which took concrete form in many floral offerings, including a life sized floral kangaroo presented by a Boy Scout dressed as an Australian cowboy.

As for Jan Kubelik, he has easily shared honors with Madame Melba in their many joint appearances, and his triumphs have been as pronounced as those of the great prima donna. In connection with Kubelik's return to America, Loudon Charlton has issued a printed list showing the extent of the violinist's repertory. A study of the compositions reveals a scope and variety nothing short of amazing. Among the concertos twenty-four are listed, including three of Wieniawski, two each of Bach, Mozart, Spohr and Vieuxtemps, and one each of Beethoven, Brahms, Dvorák, Tchaikowsky, Saint-Saëns, Goldmark, Viotti, Sinding, Ernst, Randegger and Paganini. Seventy-four other numbers, representing thirty-one composers, comprise the balance of the list.—(Advertisement).

Emily Grace Kay Pupils' Recitals.

Pupils of Emily Grace Kay, assisted by Ester Pine (violin) and Helen Moore (accompanist), gave the following piano recital in Dyer's Hall, St. Paul, Minn., on Saturday afternoon, May 31:

Military March	Schubert
Loretta O'Malley, Dorothy Fetter, Katherine Murphy, Miss Kay.	
Trumpet Flowers	Mrs. Crosby Adams
The Wild Rider	Schumann
	Mary Fetter.
Barcarolle in G minor	Mendelssohn
The Doll's Dream	Debussy
	Katherine Murphy.
The Spinning Wheel	Von Wilm
Causerie	Myer-Helmund
	Loretta O'Malley.
Fantasia in D minor	Mozart
Barcarolle in F sharp minor	Mendelssohn
	Dorothy Fetter.
Mazurka	Haesche
Pome	Drdla
	Miss Pine.
Sonata in C major, Allegro	Mozart
	Marion Harris.
(Second piano part by Grieg played by Miss Kay.)	
Colombine, Menuet	Delahaye
Valse in D flat major	Chopin
	Gertrude Smith.
Valse in C sharp minor	Chopin
Hunting Song	Mendelssohn
	Margaret Roth.
Menuet	Beethoven
Melodies	Pubinstein
Gavotte	Lully
	Miss Pine.
Sonata in D major, Allegro	Mozart
	Gertrude Smith.
(Second piano part played by Miss Kay.)	
Valse in A flat	Chopin
Humoresque	Dvorák
	Marion Harris.
Duo, Invitation to the Dance	Weber
	Margaret Roth and Miss Kay.

Helen Moore, pianist, also a pupil of Miss Kay, furnished the following program in Dyer's Hall, St. Paul, June 14. Jean Anderson, accompanied by Emily Canby, gave the vocal numbers:

Polonaise in E major	Liszt
	Miss Moore.
Cry of Rachel	Mary Turner Salter
Sunshine Song	Grieg
Villanelle	Del Acqua
	Miss Anderson.
Valse in A flat	Chopin
Preludes, op. 28, Nos. 20 and 7	Chopin
Etude, op. 25, No. 9	Chopin
Children's Corner	Debussy
Sea Pieces, op. 55	MacDowell
A. D. 1620	
Song	
	Miss Moore.
Indian Love Song	Liza Lehmann
Last Rose of Summer	Liza Lehmann
Comin' Thro' the Rye	Liza Lehmann
	Miss Anderson.
Concerto in A minor (first movement)	Grieg
	Miss Moore.
(Orchestral parts played on second piano by Miss Kay.)	

Ona B. Talbot in Bankruptcy.

Under date of June 21, 1913, the District Court of the United States for the District of Indiana sent out a notice for a meeting of creditors in the bankruptcy case of Ona B. Talbot, who went into insolvency on June 10 according to a petition filed by her on that date. The meeting of her creditors will be held at 507 Indiana Trust Building, Indianapolis, Ind., July 3, 1913, at 10 o'clock in the forenoon, "at which time the said creditors may attend, prove their claims upon the trustee, examine the bankrupt and present such other business which may probably come before said meeting."

Hermann Jadlowker scored a success at Riga recently in his favorite tenor roles.

POLACCO'S TRIUMPHS AT COVENT GARDEN.

Giorgio Polacco, the eminent Italian opera conductor who effected his New York debut last winter at the Metropolitan Opera House, and by his splendid baton performances and rare interpretative ability established himself firmly in the approval of the patrons of America's foremost opera institution, has added important new laurels to his reputation by his masterful conducting at the Royal Opera, Covent Garden, London, where this young maestro recently made his initial bow.

Signor Polacco was called to Covent Garden to take the post formerly held by Cleofonte Campanini, who, having recently accepted the management of the Chicago Grand Opera Company, was obliged to cancel his London engagement.

Signor Polacco now possesses the coveted distinction of being conductor at both the Metropolitan Opera, New York, and the Covent Garden Opera in London.

Following are a few of the laudatory London press criticisms of Polacco's conducting in London:

Signor Polacco, the new conductor, made a favorable impression by his clever work, especially with the orchestra, to which he gave more attention than most Italian conductors. His handling of the big first act finale was excellent.—Daily Chronicle.

Signor Polacco, the new conductor, showed throughout an intimate grasp of the score, and it is seldom that the music has been played with so nice a sense of detail.—The Standard.

It only remains to add that the orchestral playing under Signor Polacco was very vigorous and clean.—Times, Thursday, May 23, 1913.

Not only was there a fine cast last night, but the new conductor, Giorgio Polacco, proved to be a great acquisition. His tempi are full of vitality, his rhythms strong, while in addition he has a decided feeling for orchestral effect. Puccini's score, in fact, has surely never before been heard to greater advantage than on the present occasion. One always realized the composer's skill as an orchestrator, but somehow the full significance of "La Tosca" in this respect has not been made patent hitherto. The point is that there is just the difference between making the music sound well and giving it the additional character of atmospheric suggestiveness. Signor Polacco brought out many a touch of the kind, yet the playing was so clear that no one could legitimately complain of the singers being overweighted in the climaxes.—Pall Mall Gazette.

For those people who, like the Athenians of old, find their chief delight in hearing some new thing, the chief feature in a remarkable performance of "La Tosca" at Covent Garden last night was the first appearance of the new Venetian conductor, Giorgio Polacco. To call him "new" means only that he was a stranger to the Royal Opera House. As a conductor Signor Polacco by no means lacks experience. Rome, St. Petersburg and New York have already recognized his merits, and after last night there can be no doubt that a warm welcome awaits him in London. Never sensational in his methods, Signor Polacco with quiet decision did all that in him lay to make Puccini speak as he meant to speak. He was kind to the singers and firm with the orchestra, insisting on every nuance and keeping enough power in reserve to build up with startling effect the tremendous emotional climaxes in which Puccini revels.—The Globe.

Giorgio Polacco, who appeared for the first time here as conductor, directed a performance which was full of fire and energy, and at the same time was, when necessary, restrained and well balanced. He is one of those temperamental conductors who not only has a supreme command of his forces, but invests the music with new life and individuality.—Evening Standard.

The conductor, Giorgio Polacco, who made his first appearance in England, won for himself a cordial welcome. He has excellent dramatic perception, shows every consideration for the voices, and makes his climaxes legitimately and in a thoroughly musician like manner. The reception of the work was marked by spontaneous enthusiasm, and the new conductor was included in the warm approval expressed after each act.—The Morning Post.

Signor Polacco made an extremely favorable impression. Though there is much in his style that suggests German influences, he has an abundance of Southern temperament. He keeps his orchestra down very well; he seems to favor gradually prepared climaxes to startling violent contrasts, and he allows the orchestra really to accompany any instrument which happens to have a solo passage. He is kind to the singers, too, and gives way to them. His tempi are different in one or two important places from those with which we are familiar. On the whole, he made the music sound less elementally powerful than usual—but it was also less crude and blatant, especially in the brass.—The Daily News and Leader.

There was a new conductor, Signor Polacco, who has succeeded Signor Campanini. His precision, grip and general assurance had a noticeable effect on the general tone of the performance.—The Daily Graphic.

Signor Polacco made his debut as a conductor, and made an obvious hit; indeed, the music has seldom been played with so fine a sense of the theater, or with greater clarity.—Daily Express, London.

COVENT GARDEN'S NEW CONDUCTOR. A MASTER OF HIS CRAFT.

Giorgio Polacco was the conductor. The career of Mr. Polacco has been sketched in the Daily Telegraph quite recently, wherefore no good cause would be served by going into detail again now. Enough that has written his name large in the contemporary history of the Metropolitan Opera in New York and elsewhere. The immediate point is that in him—if one may judge from a first appearance—is found undoubtedly a conductor capable of doing for Ital-

ian opera what the Richters and Nikisches have accomplished for German music drama.

Mr. Polacco is clearly a master of his craft. His rhythmic sense is masterly; his sense of such poetry as occurs in "La Tosca" is equally masterly; his beat is crisp, distinct, and forceful; and his grip of the score is superb. A particularly noteworthy point was his consummate domination over the stage, as if his reliance upon his orchestra forces could not be misplaced. Indeed, his confidence was not misplaced; and, moreover, he dominated them, and so obtained the poetical performance that this was. If one must quote instances of a change over earlier performances, one would quote the rubatos in which he indulges to the advantage of the opera, and—if it is due to him—the enhanced effect of the bella, which now seem to be struck by sticks covered with various materials, so that the right effect of different distances is obtained. It will be a real pleasure to note the result of Mr. Polacco's new ideas—new to us here—in "Aida" on Saturday.—The Daily Telegraph.

Giorgio Polacco, the new conductor, could be congratulated on making a very successful debut. He is manifestly a thorough master of his business, and the orchestra played with rare spirit and also with great refinement under his stimulating guidance.—The Westminster Gazette. (Advertisement.)

Van Yox Pupils' Successful Recital.

Several of Theodore Van Yox's pupils were heard in the last of a series of closing recitals in Unity Hall, Hartford, Conn., on June 10, by advanced pupils of the Hartford Conservatory of Music, of which Theodore Van Yox is at the head of the vocal department. Piano pupils of W. V. Abell, director, and Davol Sanders, violinist, also took part. The local press paid glowing tributes to the success of this recital. The Hartford Journal unquestionably voiced the sentiments of every one in the audience in stating that "the recital may be safely considered the best pupils' recital ever given in the city" and also "the rendition of every number on the program, if results count for anything, was an emphatic demonstration of the exceptional musical advantages to be obtained at this progressive institution."

All of Mr. Van Yox's vocal pupils made a splendid showing. Edna Parry, who sang in place of a local singer who was unable to take part, showed a remarkable contralto voice which she used to good advantage in the singing of two arias from "Carmen" and "Dear Love Thine Aid" from "Samson and Delilah." Ida Mae Lyons, soprano, aroused great enthusiasm with her excellent interpretations of Eleanor Smith's "The Quest." Kenneth Sessions, tenor, of Bristol, gave a delightful rendition of Condon's "My Heather Bell." E. L. Brown's singing of the Prologue from "Pagliacci" will long be remembered, also C. H. Cooley, Jr.'s artistic interpretation of two tenor solos, Cadman's "Moonlight" and Protheroe's "Ah, Love But a Day."

Mr. Van Yox has for sixteen seasons past had charge of the vocal department of the Hartford Conservatory of Music, and will teach this summer at his New York studios, 21 West 38th street.

Pavlova a London Sensation.

One likely result of the reawakening of interest in dancing in England, it is said, is the establishment of a ballet school. A project that promises fulfillment is the founding by private funds of an institution similar in scope to the Imperial Institute of the Ballet in Russia, where the noted dancers in the world are trained. The suggestion is Pavlova's and has met with wide favor. The present craze for fancy dancing in England has called attention to the fact that no really great professional dancer has come from that country. Pavlova has pointed it out that the reason is the absence of proper training. The only way to make great dancers, she explains, is to select pupils and instruct them after the Russian method. The idea has been received with approval in certain quarters, and it is said private subscriptions sufficient to start the school have been assured.

Pavlova is doing the turkey trot and the tango in London as part of her program at the Palace, and is the sensation of the hour. It came from the wrangle in England over ragtime dances in ball rooms. Pavlova disapproves of them. She calls them "abominations." To illustrate her argument she introduced in her program a minuet and gavotte and other old time dances, following them with a rush into ragtime. Her purpose was to show the contrast between the stately grace of one kind of dance and the "unwholesomeness" (that's her word, "unwholesomeness") of the other. And the novelty is said to have made a hit.

Kerns and Pagdin to Sing in Boston.

Walter Anderson has booked Grace Kerns, the well known soprano, and William H. Pagdin, the tenor, to sing in "The Messiah" with the Handel and Haydn Society of Boston (Emil Mollenhauer, conductor), December 21 and 22, adding one more important engagement, booked for next season, to the itinerary of these capable young artists.

THE FAME of THE NAME

Steinway

The name "Steinway" on a piano means to the world of music lovers and masters what other famous names mean on masterpieces in literature and art.

If you were filling your shelves with books, would you select bindings only or would you buy authors?

Shouldn't the same wisdom of choice also determine a piano purchase?

STEINWAY & SONS

Steinway Hall

107-109 East 14th Street, New York

Subway Express Station at the Door

SAN FRANCISCO

San Francisco, Cal., June 16, 1913.

The 1913 Convention of the Music Teachers' Association of California is to be held in the Hotel St. Francis during the three days beginning on Tuesday, July 8. A preliminary reception to visiting members of the association will be held in the St. Francis Hotel on Monday evening, July 7, with a concert by the Lorelei Trio. The program as partially compiled is as follows: Tuesday, July 8—9 a. m., formal opening of the session; 9:30 a. m., concert by the San Francisco members; 11 a. m., address; 11:30 a. m., recital; 1:30 p. m., recital; 2 p. m., concert by San Diego members; 3:15 p. m., piano and song recital; 4:30 p. m., organ recital in the First Unitarian Church; 7 p. m., annual association banquet in the St. Francis Hotel. Wednesday, July 9—9 a. m., half hour of music; 9:30 a. m., recital; 10:15 a. m., address; 11 a. m., miscellaneous program; afternoon—Oakland and Berkeley trip by visitors; 2 p. m., address; 2:30 p. m., recital; 4 p. m., organ recital; 5 p. m., tea; 7 p. m., visit to the University of California; 8:15 p. m., concert in the Greek Theater by the Sacramento members of the association. Thursday, July 10—9 a. m., business meeting of the executive board and the county vice presidents; 10 a. m., music and reading; 10:30 a. m., address; 11 a. m., general business meeting of the association; 1:30 p. m., half hour of music; 2 p. m., concert of California composers' works by members of the association; 3 p. m., symposium by six members of the association, ten minutes each; 4:15 p. m., concert; 8:15 p. m., closing concert by the Los Angeles members.

The officers and committees in charge of the convention are: Henry Bretherick, president; Charles Farwell Edson, of Los Angeles, general vice president; Roscoe Warren Lucy, of Oakland, treasurer; Harry W. Patrick, of San Francisco, recording secretary; Marie Withrow, of San Francisco, corresponding secretary. Directors, Henry Bretherick, Charles Farwell Edson, Roscoe Warren Lucy, Mrs. Blanche Ashley, Joseph P. Dupuy, Harry Clifford Lott, Henry B. Pasmore. Program committee: John C. Manning, Paul Steindorff, Percy A. R. Dow, Charles Farwell Edson, Albert F. Conant (San Diego), Homer Henley (Sacramento). Financial committee: Mrs. Lily Birmingham, Mrs. M. E. Blanchard, Roscoe Warren Lucy, William E. Chamberlain, Sir Henry Heyman. Banquet committee: Marie Withrow, Mrs. Lily Birmingham, Mrs. A. F. Bridge, Emilia Tojetti, Sir Henry Heyman, Julius R. Weber. Reception and Hospitality committee: Mrs. Cecil Mark, Mrs. Blanche Ashley, Mrs. Henry Bretherick, Beatrice Clifford, Mrs. Jessie Dean Moore, Mrs. Robert Morrissey, Mrs. Olive Orbison, Elizabeth Simpson, Mrs. Jessie W. Taylor, Mrs. Frances Thoroughman, Mrs. E. E. Young, Mrs. Thomas Nunan, Frank C. Giffen, Roscoe Warren Lucy. Press committee: Ashley B. Pettis, Warren D. Allen. Printing and Publication committee: Samuel Savannah, Mrs. E. Roedel Davis, Mrs. Alice Keller Fox.

One of the most successful pupils' recitals of the season was given by Mrs. Oscar Mansfeldt at her studio on Saturday afternoon, June 7. The program was exceedingly well arranged, showing good judgment in regard to the compositions selected, as well as to the ability of the students. Every one of the participants exhibited fine training and good musical ability. Those who appeared on this occasion were: Mrs. John J. Meyers, May Driscoll, Marie Campbell, Ethel Maass, Rilda O'Neill, Marie Spect, Dorothy Mansfeldt, Martha Stanyan, Patricia Higgins, Edna Goeggel, Dorothy Stone, Winonah Clark, Helen Wilbur and Alma Birmingham. The piano students were assisted by Kathe Loewinsky, violinist, pupil of Giulio Minetti.

The Beringer Musical Club, assisted by Otto Rauhut, gave its twenty-sixth concert under the direction of Professor and Madame Joseph Beringer at Century Hall on Thursday evening, June 5. There was a large audience in attendance and the members of the club acquitted themselves creditably. The following players earned well merited applause: Zdenka Buben, Genevieve Holmberg, Loie Munsil, Maya C. Hummel, Arena Torrigino, Mrs. Henry J. Wideman and Irma Persinger. The members of the Beringer Club, which is comprised of piano and vocal students, were assisted by Prof. Joseph Beringer, pianist, and Otto Rauhut, violinist.

An organ recital and song service was given at Trinity Church on Thursday evening, June 5, by the Trinity Church

Choir, under the patronage of the American Guild of Organists. The music was selected from the old English Cathedral school of composers. The service was the second of a series to be given by the association. John de P. Teller directed the music and the service was played by Harvey Loy, organist of Unitarian Church, Berkeley. The following were the soloists: Virginia Fischer, soprano, San Francisco; Eva H. Gruninger, contralto, Oakland; Frank Onslow, tenor; San Francisco; Robert M. Battison, tenor; George Bowden, tenor; H. E. Bonham, baritone, and William Wright, Jr., of Oakland. The organ prelude was rendered by Warren D. Allen, of Berkeley.

A very enjoyable piano recital was given recently by the pupils of Roscoe Warren Lucy in the auditorium of the Berkeley High School before a large and enthusiastic audience. Those who participated in the program were: Beatrice Lucretia Sherwood, Grace Jurgens, Helen Clark, Margaret Darrah, Josephine, Mary and Louise Rark, Olive Peters, J. R. Chadbourne, Jr., Miss Jensen, Mabel Button, Ruby Jewell, Aileen Murphy and Margaret Douglas.

Dr. H. J. Stewart was host at a studio reception on Saturday afternoon, June 7, which was enjoyed by many guests, and the afternoon was productive of delightful music numbers. Among those most interesting were excerpts from two new song cycles composed by Dr. Stewart, including selections from "Wayside Sketches," "Valse Caprice," "Barcarolle" and "Rustic Dance," being played by the composer. Two duets from the song cycle "Flora," "A Honey-suckle" and "To a Lily," were sung by Mrs. W. W. Briggs and Miss Gruninger. The other singers of the day included: Mrs. E. W. Florence, Carrie Brown Dexter, Miss M. Will, May Erikson, Miss E. McAuley, Elsa Grummon, and H. Spencer.

Jacques Thibaud's Success in London.

In the following article culled from the London Daily Telegraph, of June 6, 1912, the success achieved by Jacques



JACQUES THIBAUD.

Thibaud, the celebrated French violinist, at a concert in Bechstein Hall, London, is described in detail:

It is always such a great pleasure to hear Jacques Thibaud play the violin that to write about yesterday's recital at Bechstein Hall is to feel a little sad, for it was the third and (for the present) last appearance of the famous French artist in London this season. It is hardly necessary to say that there was a most appreciative audience, and that the violinist's performances were worth going a long way to hear. Most delightful, most inspiring was his playing (with Arthur Rubenstein) of Beethoven's immortal sonata in F major. Very seldom has one heard the adagio movement so sweetly done or the facetious scherzo carried along with such high spirits. Bach's G minor prelude and fugue for violin alone is not a work that may be performed by every violinist with complete success, for one requires more than agile fingers and a dexterous bow hand. Those things are mere details in Mr. Thibaud's equipment, and it was the music one thought of, and not its execution. The César Franck sonata, too, was a glorious performance, one which, indeed, would have sufficed to place Mr. Thibaud in the front rank of contemporary violinists. Coenraad Bos accompanied in the smaller pieces. (Advertisement.)

Mrs. H. H. A. Beach's European Success.

The appended European press notices tell their own plain story of the successes won by the distinguished American pianist-composer, Mrs. H. H. A. Beach:

Mrs. Beach shows surety and much practice in her handling of form technique—particularly in the conciseness of structure and ripeness and discretion in her artistic judgment that causes her to exercise a certain economy in the choice and handling of technical means, which, even when exaggerated, is still sympathetic in its effect because it never seems finicky and sought for. Free from pretension and absolutely self-evident, this "naturalness" is the principal attraction of Mrs. Beach's compositions.—Frankfurter Zeitung, Frankfurt, January 30, 1913.

Excellent technic combined with fine taste were shown both in her solo playing and in the accompaniments, and helped particularly to bring her own charming compositions to an effective working. The songs, apparently deeper in thought than the piano pieces, were excellently interpreted by the alto, Elizabeth Christian. The two songs, "Juni" and "Ein Tag nur verschied," were perhaps the best on the evening's program.—Breslauer General-Anzeiger, Breslau, February 15, 1913.

Her interpretation is truly poetic, supported as it is by a splendid technic in runs, a carefully cultivated touch and a high developed musical and artistic nature. Her individualistic readings of the Bach C minor prelude and fugue and the Beethoven variations, op. 34, were up to a very high standard. Especially worthy of praise was her healthy, energetic playing of the Brahms' rhapsody, op. 113, in which she resisted the temptation to indulge in those "titanic" effects with which so many other pianists spoil this composition. As composer she proved to have a highly developed taste for color effects and rhythmic piquancy. The "Scottish Legend," with its happily conceived national coloring in harmony and melody, made a deep effect. The compositions, especially the "Firefly" study, make somewhat heavy demands on the player's technic, but are throughout suitable for the piano (Klaviermäßig) and grateful for the performer. They reveal the practiced hand of a musician thoroughly grounded in knowledge of composition. Taken altogether, an evening of great enjoyment for the audience.—Breslauer Zeitung, Breslau, February 16, 1913.

Her playing is distinguished by a thoroughly developed technic and tasteful handling of the tone. Her compositions, both as to form and contents, must be taken earnestly. The "Scottish Legend" is especially to be recommended to any pianist in search of an effective novelty.—Breslauer Morgenzeitung, Breslau, February 18, 1913.

Aside from her splendid accompanying, Mrs. Beach, in her interpretation of the Bach C minor prelude and fugue, the Beethoven variations, op. 34, and the Brahms rhapsody, op. 119, showed herself to be a fine pianist with interesting individuality in her readings. Her own works revealed an unusually strong gift for composition and a thorough mastery of its technic.—Schlesische Volkszeitung, Breslau, February 18, 1913. (Advertisement.)

Paul Althouse's Summer Plans.

Paul Althouse, the young American tenor who achieved such a brilliant success last season, following his debut at the Metropolitan Opera House, New York, as Dmitri in Moussorgsky's "Boris Godunoff," is preparing, this summer, for a still busier season in the fall.

Beginning July 6, Mr. Althouse will be heard at Atlantic City, N. J., on five consecutive Sundays. During the summer he will also sing at Round Lake, N. Y. ("Sampson and Delilah"); Rochester Festival, Rochester, N. Y.; Reading, Pa. (his native city), and Cnoblie Lake, N. H. Numerous concerts and recitals have been booked for him in the early fall, and in November, at the beginning of the opera season, he will be heard again at the Metropolitan Opera House.

Since his operatic debut on March 19 Mr. Althouse has increased his repertory considerably, his favorite operas being "Tosca," "Rhinegold," "Tannhäuser," "Lucia," "Aida," "Cavalleria Rusticana," "Pagliacci," "Madame Butterfly" and "Bohème."

Aside from his studies and engagements during the summer, Mr. Althouse intends to enjoy a few good times. This young artist will be the guest of friends at numerous house parties and will spend some time in rest along the Jersey coast.

Ross David's Summer Class.

Ross David, the well known New York singing teacher, has opened his summer class at Eagles Mere, Pa., a mountain-top paradise, where people not only enjoy all-out-doors, but take advantage of a valuable opportunity to breathe the wonderful air to the improvement of their voices as well as health.

This season, beside the regular pupils from Philadelphia, Harrisburg, Pa., and Williamsport, Pa., a number of the New York singers will continue their work, Alice Preston, Marian A. Clark and Mrs. Robert H. Manizer being the first to come in June, to be followed in July by Margaret Woodrow Wilson, daughter of President Wilson, who will stay with Mr. and Mrs. David at their cottage.

SCHUMANN-HEINK

Direction: THE WOLFSOHN MUSICAL AGENCY, 1 West 34th Street, New York

"STEINWAY PIANO USED"

NOW IN AMERICA

Dates Now Booking, Season 1912-1913-1914

LOS ANGELES

1110 West Washington Street,
Los Angeles, Cal., June 14, 1913.

The writer has before spoken of the friendly and helpful spirit among the musicians in Los Angeles, and no one organization is more representative of this spirit than the Dominant Club, a club composed entirely of women who are professional musicians. A spirit of loyalty to each other and to Los Angeles is the ruling passion of the club. Mrs. L. J. Selby, the president, is an exponent of this worthy aim and has done everything in her power to foster this spirit and has preached it without ceasing. The meetings of the club are mainly social. One month they have a luncheon and the alternate month a tea. The luncheons are entirely social but at the afternoon teas an informal program is always given. The club entertains the visiting artists who happen to be in the city, and has been the hostess to most of the great artists visiting the coast. The last meeting of the year was held Saturday, June 7. The program, while short, was excellent, and every one lingered along after it was over to chat over the tea cups, and exchange greetings. Gertrude Ross, was responsible for the program and accompanied Miss Ruby's songs, and with Kathleen Lockhart, played the four-hand accompaniment to Mr. Stevenson's chorus. It seems as if most of the local programs this year have had numbers from the pen of Frederick Stevenson and they are universally good. This May Day chorus was given with much brightness by a dozen mixed voices under the direction of J. B. Poulin. A Godard Trio was splendidly given by Winifred Ballard, violin; Madame Menasco, cello, and Julius Seyler, pianist. Gertrude Cohen, one of the brilliant pianists of the club, played a Liszt Rhapsodie in her most dazzling style, responding to an insistent encore. The singer of the afternoon was Blanche Ruby, one of the most esteemed of the resident artists and heard too seldom. Miss Ruby's many years' residence abroad and success there both in opera and concert makes her an authority on many things. Her rendition of the two songs of Debussy was a real treat. The air from "L'Enfant Prodiges" was a rare piece of interpretative work, as well as vocal. As an encore Miss Ruby sang a manuscript song, "I Sing to Thee," by Roy Lamont Smith, a newcomer amongst us and a guest of the club that day. It is a bright, joyous, lilting thing that found such favor that it was repeated and Mr. Smith was awarded much praise.

In the Ebell program of June 9, the ability and popularity of Mr. and Mrs. Clifford Lott was again manifested. The room was crowded and the evident pleasure of the audience was proof of the treat they were receiving. Mr. Lott's ringing baritone voice, his finish and sincere feeling were demonstrated in the well chosen program. While all was thoroughly enjoyed, especial interest attached to the Arthur Foote song, a recent composition dedicated to Mr. Lott. It is very charming, and it was evident that the singing of it was a real pleasure to the singer as well as to the audience, that insisted on a repetition of it. Also of interest was the artistic song, "April-Tide," by Julian Pascal, which is a little gem in its delicacy and simplicity. Mrs. Lott's accompaniments completed the musical satisfaction of the afternoon. The program of the Lott song recital in question was as follows:

Plaisir d'amourMartini
Wie will ich lustig lachen (Molins).....Bach
AufenthaltSchubert
Auf dem Wasser zu singen.....Schubert
MinneliedBrahms
StändchenBrahms
LotusblumeSchumann
WidmungSchumann
(Accompaniment adapted from Liszt's piano transcription.)
Villa of Dreams.....Mabel Daniels
The King Is Dead.....Margaret Ruthven Lang
Hills o' Skye.....Arthur Foote
(Dedicated to Mr. Lott.)
April TideJulian Pascal
Don't CareJohn A. Carpenter

The last Orpheus Club concert was given Monday evening, June 9, and was the best the club has given this season. This organization is composed of young men, none of them professionals—boys busy with many things during the day, and the fact that they take enough pains not only to sing well, but to give enough time and patience to commit everything to memory—never using notes during an entire program—speaks mightily to their credit and as much or more to Mr. Dupuy, director. They sing with spirit and get some splendid effects in shading and pianissimo, using plenty of dynamic force when needed. The soloist was Maude Reeves Barnard, soprano, who sang with real feeling as well as displaying a beautiful and well trained voice. Her diction, both French and English, is worthy of praise. The quartet from "Rigoletto" was given an unusually adequate rendition. Mr. Garroway's accompaniments are al-

ways a treat. Mr. Dupuy is to be congratulated on his work with this club, and on this program:

The CrusadersEdward McDowell
Believe Me if All Those Endearing Young Charms,
The Club,
John Hyatt Brewer
Charles Gounod
Plus Grand dans son obscurité (from La Reine de Saba),
The Club,
Maud Reeves-Barnard.
When We Die, Die Young.....Henry Edmond Earle
(Dedicated to the Orpheus Club.)
The Club.
Morning Prayer in the Forest.....Edwin Schultz
The Club.
Sweet Kitty Clover.....Arthur G. Colborn
The Club.
Quartet from Rigoletto.....Verdi
My LadyH. J. Stewart
Masseenet Quartet.
The TearWitt
The Club.
Selections from Robin Hood.....DeKoven
Opening Chorus, Act II.
Crow Song.
Brown October Ale.
Legend of the Chimes.

In writing of the last Woman's Lyric Club concert it is hard not to deal in superlatives. It was a wonderful evening. This is probably one of the best women's choruses it is possible to find anywhere. Such musicians as Foote, Bispham and Cadman, as well as many other visitors, have pronounced it as fine a women's chorus as they ever heard—some of them going so far as to say it was the best. Every member is an experienced singer and many of them professional artists. As a result, the tone quality first of all is remarkable and equally wonderful is the diction, which is absolutely the best I have ever heard by any body of singers; unite to this the shading tone color and intelligent interpretation, and the result is so far above the average as to put it in the first rank. Every number was a gem from the first, "The Fountain" of Homer N. Bartlett, which was a very fountain of melody that served to display to the fullest the fresh, clear beauty of the voices, to the closing number, "Dance of the Fays," by our own Frederick Stevenson. The text is from Drake's "Culprit Fay" and the composition is a bewitching one, and Mr. Poulin secured some ravishing effects with it. The most pretentious number was the "Death of Joan of Arc," Bemberg, and the splendid noble rendition of this trying composition was due to Mr. Poulin's masterly direction. Mrs. Robinson's wonderful accompaniment, played without notes, and to the big, beautiful voice and dramatic feeling of the soloist, Marjorie Louise Webber. All this without detracting from the credit due the chorus for the splendid response. Most unique was the group of Swedish folk songs, a cycle of six arranged and adapted by Louis Saar, the haunting beauty of which found a culmination in the last, a cradle song, with violin obbligato, played by Verne Merrick, which had to be repeated. But to many the most wonderful and finished of all was the Grieg, the finale of which with its steady rise ever higher and ever softer till the last marvelous note of clear pianissimo was a triumph of art. Nell Lockwood McCune, contralto, is a member of the club and one of the best of the local artists. Her rendition of the famous aria from "Samson and Delilah" was full of beauty and warmth, and was enthusiastically encored. Mrs. McCune singing Harriet Ware's "Hindu Slumber Song." Adding much to the variety and pleasure were the piano solos by Homer Grunn, who played three of his most popular compositions, giving as encore Godard's "En Route" at lightning speed. Mr. Grunn is a welcome addition to any program. Too much credit cannot be given to Mr. Poulin for the results he has attained with the club and for artistic program making.

The Egan School of Music and Drama is enlarging its teaching force and under the able management of Chas. R. Baker is increasing the musical faculty and equipment, as well as dramatic. The new building now being erected at Figueroa and Pico streets will be, perhaps, the best and most thoroughly equipped for its purpose anywhere west of Chicago. The Little Theater, modeled on the one in New York, is one of the features attracting much notice. The musical faculty so far secured includes the following prominent names: Piano: Brahms van den Berg, Vernon Spencer, Edith Lilian Clark, Ann Etta Mayr. Voice: Thomas Taylor Drill, Grace Widney Mabce, Stanley F. Widener. Violin: Miss Frankie Nast, L. F. Linn. Organ: Charles H. Demorest. Cello: Axel Simonsen. Harp: Lucia Laraia. Theory and Composition: Adolf Tandler.

JANE CATHERWOOD.

Merciful—"What makes you carry that horrible shriek machine for an automobile signal?"
"For humane reasons," replied Mr. Chuggins. "If I can paralyze a person with fear he will keep still and I can run to one side of him."—Washington Star

MARGARET HARRISON SOPRANO
68 West 56th Street, New York

HENRY P. SCHMITT
VIOLIN INSTRUCTION

REFERENCE STUDIO: 205 WEST 41ST STREET, NEW YORK 'Phone Bohemian 8017

LA RUE BOALS BASSO
Managements:
ANTONIA SAWYER
1425 Broadway, New York

LILLIAN DOVE SOPRANO
For Terms, Dates, Etc.,
Address: 58 West 97th St.
NEW YORK

CARL EDOUARDE
....CONDUCTOR....
Tel. 7529 River 121 West 42nd St., New York

SPENCER CONTRALTO
Walden Musical Bureau
1 W. 34th St.
Personal address:
175 Claremont Ave.
Tel. 5758 Mena.

Umberto SAGGHETTI
OPERA TENOR, with BOSTON OPERA CO.
1425 Bway., Care Lesley Martin

THE ALFRED ROBYN PIANO AND VOCAL STUDIOS
25 West 42nd St.
(Enter Piano Building)

ALBIN ANTOSCH AUSTRIAN CELLIST
MANAGEMENT: WALTER R. ANDERSON 171 WEST 57th ST., NEW YORK

MR. and MRS. EDMUND SEVERN
Voice Violin Piano
STUDIOS: 131 West 56th Street New York

Mrs. CARL ALVES
SPECIAL ATTENTION TO CORRECT VOICE PRODUCTION
Opera, Oratorio and Lieder
Leipzig, Kaiser Wilhelmstr., 61

Yolanda MERO Hungarian Pianist
AVAILABLE ENTIRE SEASON
Under the exclusive management of CHARLES L. WAGNER, 1451 Broadway, New York City

SOUSA AND HIS BAND
1913-1914
Season Begins Aug. 10th
Office: 1 West 34th Street
Telephone 6125 Greeley

EDNA SHOWALTER
Coloratura Soprano
For Concert Bookings Address:
HAENSEL & JONES, Aeolian Hall, New York

HUGO KAUN
LATEST WORKS
"Mother Earth." Secular oratorio for mixed chorus, solo voices and orchestra. English version arranged by M. D. Calvocoressi.
"Psalm 126." For mixed chorus (solo voices ad libitum) orchestra and organ or piano. English version arranged by Carl Ellis Eppert.
"Festival Cantata." For mixed chorus and orchestra.
The above works are issued in piano score with texts, in separate chorus parts, in conductor's score and orchestra parts.
"Am Rhein." Overture for large orchestra.
Orchestra scoreprice 12 Marks.
Orchestra partsprice 18 Marks.
Piano score for two hands, price 2 Marks.
PUBLISHED BY
JUL. HEINR. ZIMMERMANN, Leipzig

MRS. C. HOWARD ROYALL
TEACHER OF SINGING IN ALL ITS BRANCHES
Tone production, style, diction and repertoire
Studio, 30 East 57th St., Cor. 57th St. and Madison Ave., New York

INEZ BARBOUR SOPRANO
Concert—Recital—Oratorio
Management: Wolfsohn Musical Bureau, 1 West 34th St., New York

SPOONER
TENOR
The American Exponent of
"Bel Canto"
295 West 87th St., New York City
Phone, 6810 Columbus

GAREISSSEN STUDIO HALL
64 East 34th St.
NEW YORK CITY.

JOHN ADAM HUGO COMPOSER PIANIST
Concert and Recitals
Instruction
Room 16 Metropolitan Opera
House Building
1415 Broadway, New York

ELLA BACHUS-BEHR
Pianist, Teacher, Vocal Coach, Accompanist
Reference: Louise Homer, Frederic Martin
Address: 206 West 95th Street, New York

"There are plenty of men and women who can fiddle. Some can even make music flow from the strings, but there never are more than two or three persons in the world at the same time who can work the miracle Maud Powell can."
—From an Editorial in "The Portland Oregonian" of January 17, 1913
H. GODFREY TURNER 1402 Broadway, New York

Mme. DE VERE-SAPIO
Prima Donna Soprano from Paris Grand Opera; La Scala, Milan; Covent Garden, London; Metropolitan Opera, N. Y., etc., etc., in America Season 1912-13. For terms and dates address:
65 Central Park West, New York.

SAPIO Formerly Conductor Metropolitan Opera, New York, and having coached the majority of great operatic artists, among whom: Adelina Patti, Nordica, Tamagno, Etc.
VOCAL STUDIO • 85 CENTRAL PARK WEST, N. Y.

Carl Pohlig CONDUCTOR
Address: VILLA POHLIG, PLANIGO
near Munich, GERMANY

Frederic GERARD VIOLINIST
Season 1913-1914 America
Now Appearing in Europe
Exclusive management:
SUTORIUS & COMPANY, 1 West 34th Street, New York

NEW YORK COLLEGE OF MUSIC
129-130 East 68th Street
Directors: CARL HEIN AUGUST FRAEMCKE
The college has for its object the universal higher education in all branches of music—Department for those who desire to teach music—Course for Supervisors of Music in Public Schools—Opportunities and training for public appearance—40 Instructors of highest reputation—Newly engaged, Rubin Goldmark, Composition; Michel Scapiro, violin.
CATALOG ON APPLICATION

MADAME VON KLENNER
America's Representative of the Great Garcia Method
Teacher of Florence Mulford, Metropolitan Opera House; Kathleen Howard, Grand Opera, Darmstadt; Little May Welker, Grand Opera, Erfurt; Katherine Noack Figue, Opera, Concert, and Oratorio; Camilla Elkjaer, Abers Grand Opera Co.; Lucilla Brodsky, Majestic Grand Opera Co., and others.
952 8th Avenue, Corner 56th Street, New York

"Away Down Upon the Suwanee River."

The accompanying picture shows Grace Hall Riheldaffer, the soprano, and Mary Dennison Gailey, violinist, enjoying an outing on the alluring Suwanee River. These two artists are having a most successful tour in the South. Beginning their tour in Knoxville, Tenn., May 26, and covering a great part of the South, they are booked solid at the different colleges and music festivals of the South until July 21 and 22, when they give two recitals at the mid-summer musical festival to be held at the University of Georgia, in Athens. So successful has this combination proved that a great many return dates have been requested for the winter. As a result they have nearly a three



GRACE HALL RIHELDAFFER AND MARY DENNISON GALEY "AWAY DOWN UPON THE SUWANEE RIVER."

months' tour booked which will begin in Virginia and end in Miami and Key West in February.

Thomas W. Musgrave, who was with Maude Powell last season, has been engaged as accompanist.

George Hamlin and Hugh O'Donnell.

The accompanying picture shows George Hamlin, the distinguished tenor (on the right) and Hugh O'Donnell, the well known lecturer on travel topics. This photo was recently snapped on board the Mediterranean liner Hamburg.



GEORGE HAMLIN AND HUGH O'DONNELL EN ROUTE.

Mr. Hamlin is now in Italy adding new operatic roles to his repertory, and Mr. O'Donnell is continuing on his way to the Orient, where he will procure fresh material and photographs for his travelogs.

Florence Macbeth's London Debut.

Florence Macbeth, the young American coloratura singer, and pupil of Yeatman Griffith, made her first London appearance at Queen's Hall, June 13, with the Beecham Orchestra, Thomas Beecham conducting. The following excerpts from the press affirm their opinions on the events:

In years past no soprano has sung in London who has owned a voice of equal flexibility, extraordinary evenness throughout a compass of three octaves, or ease in delivery; and rare indeed are the coloratura voices that have even an approximate warmth of color. Add to this a real sense of style which as yet is perhaps only in embryo, and a vocal technique that recognizes no difficulties, and obviously you have a singer far out of the common. Such a singer is Miss Macbeth, a young artist barely out of her teens, who has begun a career which must lead to the very highest pinnacles of the singer's fame.—Daily Telegraph, June 14, 1913.

But it was the "Bell Song" from "Lakme" that established Miss Macbeth's right to a place in the front rank of coloratura singers. The intonation was faultless, and of how many sopranos who attack the exacting music can the same be said? Indeed, there is little question that those who left the hall before Delibes' aria carried away with them a false impression of the full extent of Miss Macbeth's capacities. On a previous occasion mention has been made of the quality of the debutant's voice and skillful vocalization, and

there is no reason to qualify the views that have already been expressed.—Daily Standard, June 14, 1913.

Miss Macbeth's singularly pure, flexible voice, faultless intonation and musicianly phrasing were the subject of general discussion. Her singing was freely compared with that of other great sopranos, past and present, and though naturally opinions differed, all seemed to agree that she had more than "made good."—Express, June 14, 1913.

Besides the orchestral interest there was that of the first appearance of a singer from whom much may be expected. Florence Macbeth, a coloratura soprano, was set down to sing three arias, Rossini's "Una voce," Mozart's "Marmen aller Arten" ("Die Entführung"), and the "Bell Song" from "Lakme." Her success was great enough to enable her to add other things, including "Caro nome," so that her audience had full opportunity of judging of her powers. There was more in her singing than merely the charm of a young voice carefully trained in the technique of the coloratura style. It was not only fresh and true and excellently phrased, but the voice itself has a depth of quality, at any rate in the higher notes, and Miss Macbeth has a capacity for genuine musical expression which is very remarkable.—Times, June 14, 1913. (Advertisement.)

Carolyn Beebe's Press Notices.

Following are a few recent press notices which followed the joint recital given by Carolyn Beebe, pianist, and Paul Kefer, cellist:

Miss Beebe and Mr. Kefer showed feeling and appreciation of the music they played, and a very good mutual understanding in the matter of ensemble. They gave a truly musical and enjoyable afternoon of music.—New York Times.

Miss Beebe has a smooth finished technic and a fine feeling for the spirit of those with whom she plays in ensemble. Especially enjoyable was the Brahms sonata, in which the adagio movement has a singing, tender quality.—New York Evening Mail.

Carolyn Beebe and Paul Kefer furnished enjoyment when they played three sonatas in a straight-forward musicianly fashion, their work showing careful and conscientious preparatory work and a complete understanding of one another.—New York Press.

There was such subordination of each player to the other, when necessary, as well as co-ordination, that an audience of considerable size remained to the end and called out both artists many times.—New York Evening World.

Carolyn Beebe and Paul Kefer delighted their hearers with a program of sonatas for piano and cello.—New York Globe.

The playing of Miss Beebe, who is a pupil of Harold Bauer, won enthusiastic applause for her sympathetic and brilliant work. She has wonderful technical skill, with a masterly rhythm and expression that make her playing most satisfying. The ensemble of the two artists was as satisfactory as the solo work.—The Townsman, Wellesley, Mass. (Advertisement.)

Ugo Ara to Join Colleagues in Europe.

Ugo Ara, the viola player of the Flonzaley Quartet, sailed June 17 on the Fabre line for Europe to join his colleagues at Lausanne, Switzerland. This is the first year in which Mr. Ara has remained in this country so late in the season, but he decided to take his holiday on this side of the Atlantic, instead of in Italy as in the past.

Before sailing, Mr. Ara received a letter from Adolfo Betti, first violin of the quartet, who wrote most enthusiastically of a boy conductor, Willy Ferraro, whom he had heard in Rome. Though only six years of age, this prodigy, like Toscanini, conducts the most intricate works without a score, and according to Mr. Betti has a perfect sense of rhythm and exceptional musicianship.

The Flonzaley tour of Great Britain has been definitely arranged. Nine concerts are to be given in ten days. A German tour follows and on November 8 the members will sail for America to begin their seventh season under Loudon Charlton's management.

A Triumph for Caroline Hudson-Alexander.

Few engagements which Caroline Hudson-Alexander has filled this season have given this popular soprano and her audience greater pleasure than a recital which took place June 19 in Phillipsburg, Pa. Madame Hudson-Alexander was engaged by the Sphinx Club of that small but enterprising Pennsylvania city, and preparations to arouse public interest were made even to the point of running special trains from surrounding towns, and the result was a house crowded to overflowing.

Madame Hudson-Alexander opened her program with an aria from Massenet's "Herodiade," and closed with Sullivan's "Lost Chord," sung with organ accompaniment, played by Mr. Alexander, who also rendered two solo numbers. Songs of White, Saar, Gilmour, Spross and Henschel, likewise, figured on the program. Madame Hudson-Alexander will continue her work next season in concert, recital and oratorio under the management of Loudon Charlton.

"We are somewhat musical, and now the family next door is having the daughter take singing lessons."

"Emulation, eh?"

"Looks more like revenge."—Washington Herald.

The confession by a successful ragtime composer that he "can't write a note of music," was quite unnecessary.—Rochester Post Express.

ST. LOUIS

St. Louis, Mo., June 25, 1913.

The seventeenth annual convention of the Missouri Music Teachers' Association took place at Joplin last week. The able executive committee, headed by that sterling teacher and all around musician, W. L. Calhoun, of Joplin, handled matters so successfully that there was a balance of \$400 to the credit of the association after the meeting. I was unable to be present, but reports from those who attended are all to the effect that the programs were generally excellent, the social affairs most pleasant, and the business meetings very harmonious. Among the specially notable features was the public service given by the Missouri Chapter of the American Guild of Organists. The officers of the past year were re-elected, as their administration was deemed to be highly successful. They are: James T. Quarles, of St. Louis, president; Wort S. Morse, of Kansas City, vice-president; A. G. Hubach, of Kansas City, secretary and treasurer. The next meeting will probably be held at St. Louis.

Among the most versatile of St. Louis musicians is William John Hall. He is organist of the First Christian Science Church, and recently gave an organ recital there under the auspices of the Missouri Chapter of the American Guild of Organists, at which there were about 1,200 persons present. He played in a masterly manner a variety of representative organ compositions on the beautiful organ. He is also associate editor of the Art Publication Society, which recently held an international contest for piano pieces and awarded \$3,000 in prizes. He is preparing a vocal method, to be published under the auspices of this society, which will contain material of great value to teacher and student. Also, Mr. Hall's work as a vocal instructor is among the most able to be found in the West, and in the three recitals given by his pupils in Musical Art Hall last week some of those who appeared sang in such a manner as to rank well alongside of the prominent professional concert artists. Mr. Hall is certainly entitled to great credit for the excellent showing made in these recitals.

The graduating exercises of the Straasburger Conservatories took place at the Odéon, June 15. The auditorium was crowded with interested listeners at both recitals. There were fifty-three graduates from the various courses offered, and judging from the work done at the evening concert, they well deserved their honors.

The Beethoven Conservatory, under the able management of the Epstein Brothers, held its graduating exercises Monday evening, June 23, in the large auditorium of the Soldan High School. This institution is one of the solid music schools of the Central West, and its events are invariably attended by large audiences, as was the last on this occasion.

E. Allen Taussig, the eminent vocal teacher, presented his pupils in two closing recitals. The caliber of these was so high that the last program is here given:

My Star	Spross
For a Day	Speaks
Mrs. J. N. Moorehead.	
Star of Eve	Wagner
Time Enough	Nevin
Horton Wagner.	
One Day	Cowdell
Enchantment	Scott
Una Weinstein.	
O Skies Cerulean (Aida)	Verdi
Sarah Megowan.	
Ois and Oisris	Mozart
A Song of Steel	Spross
W. H. Whitehill.	
Ah! Mon Fille (Le Prophete)	Meyerbeer
Sleepy Time	Laura Collins
J. J. Kessler.	
Maids of Cadiz	Delibes
Marietta Schumacher.	
Seguidilla	Bizet
Comp. Out, Mr. Sunshine	Bliss
Harriet Moore.	
Eri tu che Macchiavi	Verdi
On Each Side I care	Anon.
Louis Templeman.	
Light	Sinding
Candle Lightin' Time	Coleridge-Taylor
Ruth Jane Harris.	
Ariette	Vidal
Up There	Novello
Rosalind Sternberg.	
Prologue (Pagliacci)	Leoncavallo
W. A. LeMaster.	
Arie de Ximene	Massenet
Olga Hambuechen.	

Charles Galloway, the distinguished organist of St. Peter's Church, gave a memorial service recently in memory of his late master, Alexandre Guilmant. He was assisted by the fine chorus choir of that church, and the

rector, Rev. ZeBarney Thorne Phillips, made an eloquent address upon the life and work of the great French master.

Victor Lichtenstein's fine violin class gave an interesting chamber concert in Musical Art Hall, June 6. This program was rendered:

Two Movements from a Violin Quartet, op. 42	J. Dont
Violin Choir.	
Sonata in E minor (moderato and minuetto)	Mozart
Gertrude Bell and Kate Gaither.	
Andeludium and Allegro	G. Pugnani-Kreisler
Dorothy Livingston.	
Sixth Air Varie	De Beriot
Loretta Haile.	
Souvenir	Drdla
Clementine Groshong.	
Carmen Fantasia	Hubay
Saul Cohen.	
Aragonesa (Concert Waltz)	Alard
Charlotte Burton.	
Spanish Symphony (Adagio and Allegro)	Lalo
Joseph Gill.	
Venetian Carnival	Dancila
Violin Choir.	

The Kroeger School of Music held its ninth annual commencement exercises in Musical Art Hall, on June 19. Twenty-six graduates received diplomas.

On Monday evening, June 9, Samuel Bollinger, the well known composer pianist, gave a reception musicale to his pupils at his home. A well selected program was carried out in an artistic manner. Lillian Leiber, the child prodigy, played three Grieg numbers with much musical intelligence and a fine interpretation for one so young. Miss Williams played Grieg's "From the Carnival" with technical facility and imagination. MacDowell's "To a Water Lily" and "Will o' the Wisp" were presented by Leo Zumsteg with clarity of conception and musical feeling. A special feature was the playing of several of Mr. Bollinger's compositions, one of which, "The Romanza Lamentoso," was splendidly rendered by Hugo Hagen. Martha Wobbe, another young and promising pupil, rendered the Schumann "Arabesque" and the Liszt "Ballade" with faultless technic and the style of an artist. "In Springtime," by Moszkowski, was played by Carl Mueller with good technical proficiency. Miss Gunther finished the program with an excellent rendition of Mendelssohn's "Capriccio Brillante," which she played with combined fire and delicacy. The orchestral parts were played by Mr. Bollinger at a second piano.

E. R. KROEGER.

Austin Pupil Receives Ovation.

Charlotte F. Moloney, the talented pupil of Florence Austin, the well known American violinist, and exponent of the Belgian school, gave the following program in Rutland, Vermont, on the evening of June 24. Mary Reese Houghton, reader, and Francis Barrett, baritone, assisting:

Sonata in A major	Handel
Ballade et Polonaise	Vieuxtemps
Charlotte Moloney.	
Death of Rodrigo (from Don Carlos)	Verdi
Francis Barrett.	
Concert Etude	Vieuxtemps
Funeral March	Florillo
Caprice in D major	Florillo
Charlotte Moloney.	
Scene from Twelfth Night	Shakespeare
Mary Houghton.	
Slumber Song	Weitzel
Valse de Concert	Musin
Charlotte Moloney.	

The Rutland Daily Herald refers to the recital as follows:

The violin recital given in the High School Assembly Hall last night by Charlotte F. Moloney, violinist, daughter of Mr. and Mrs. Thomas F. Moloney, of Columbia avenue, was one of the musical events of the season, and the many friends of Miss Moloney nearly filled the hall. . . . Miss Moloney's efforts were particularly pleasing. Her tone was sweet and her execution creditable. She played several difficult pieces in a masterful fashion.

The Rutland Evening News gave the following opinion:

Charlotte F. Moloney, daughter of Attorney and Mrs. T. W. Moloney, who has been studying the violin for some time, recently under Florence Austin of New York, gave a most pleasing and highly successful recital at the High School Assembly Hall last evening. . . . It was Miss Moloney's first public appearance since her return home, and her scores of friends and other music lovers who assembled to listen to her playing gave her a well deserved ovation. . . . She plays with an expression and delicacy of touch which shows natural ability as well as the result of long, careful study and she managed difficult selections in a way that was most creditable. . . . Altogether it was one of the most enjoyable musicals to which Rutland people have listened in a long time. (Advertisement.)

Michael Keane Honored.

The Music Publishers' Association of the United States has elected Michael Keane vice-president for the current year.

Mr. Keane is the New York manager for Boosey & Co., the noted publishing house of London, England.

The Greatest Economy

in the selection
of a piano is to
buy the best,
and dollar for
dollar, there is
no instrument
in the world
that can match
the

Knabe Piano

Length of service,
richness
of tone, quality
of material and
workmanship
all combine to
make these exquisite
pianos
the most economical
offerings to-day.

Knabe Player-Pianos
combine all the beauties
of Knabe tone with the
highest possible efficiency
of expression control—in
every sense
THE WORLD'S BEST.

Representatives throughout the world.
Catalogs and information forwarded upon
request. New York prices universal with
freight and expenses added to outside
points.

THE KNABE
The World's Best Piano

FOUNDED JANUARY, 1880



ESTABLISHED
BY
MARC A. BLUMENBERG
PUBLISHED
EVERY WEDNESDAY
BY THE
MUSICAL COURIER COMPANY
Incorporated under the laws of the State of New York
LOUIS BLUMENBERG, President
ALVIN L. SCHMOEGER, Sec. and Treas.
497 Fifth Ave., S. E. Cor. 39th St., New York
Cable address: *Pequar*, New York
Telephone to all Departments 4292, 4293, 4294 Murray Hill
LEONARD LIEBLING - - - - - EDITOR
H. J. BENNETT - - - - - MANAGING EDITOR

NEW YORK, WEDNESDAY, JULY 2, 1913.

No. 1736

OFFICES AND REPRESENTATIVES

MIDDLE WEST DEPARTMENT—
Chicago Offices, 615 to 625 Orchestra Building,
Rene Devries in charge.

BERLIN W.—
Arthur M. Abell, Jenaer St. 21.
PARIS—
Frank Patterson, 43 Boulevard Beauséjour.
LONDON—
Mrs. Evelyn Kaesmann,
The New Victoria Club, 30A Backville Street, Piccadilly, W.
VIENNA—
Victor C. Winton, VIII Buchfeldgasse 6.
MUNICH—
H. O. Osgood, Ungererstrasse 42/4.
Cable and telegraphic address: "Osgood, Munich."
LEIPZIG—
Eugene E. Simpson, Nürnbergerstrasse 27.
BREITENBURG—
Mrs. E. Potter-Frisell, Eisenackstrasse 10.
MILAN—
Signor G. Lomardi, Via S. Pietro all' orto 18.
ROME, ITALY—
Mrs. Dolly Pattison, 90 Via Francesco Crispi.
MOSCOW, RUSSIA—
Ellen von Tiedebühl, Arbatte, 34 Demnachy.
THE HAGUE—
Dr. J. de Jong, office of Het Vaderland.
BRUSSELS, BELGIUM—
Lucia Andersen, 52 Rue de l'Hermitage.
STOCKHOLM, SWEDEN—
Louise Upling, Roslagsgatan 37, (by Karlson).
LIVERPOOL, ENGLAND—
Mr. W. J. Bowden, 47 Arnold Street.
VICTORIA, B. C.—
Miss May Hamilton, 520 Menzies Street, Victoria, B. C.
BOSTON—
Blanche Freedman, 108 Hemenway St., Suite 7. 'Phone: R. B. 5654.
SAN FRANCISCO—
Alfred Metzger, Rooms 1009-1010, Kohler & Chase Building, 36
O'Farrell Street.
PHILADELPHIA, PA.—
Harold Perry Quickmill, 1622 Porter St.; Telephone No., Dickinson
3881 X.
PITTSBURGH, PA.—
Hollis Edison Davenny, 845 Western Avenue, N. B.; Telephone:
Cedar 2791 B.
ST. LOUIS, MO.—
Ernest R. Kroeger, Musical Art Building, St. Louis, Mo.
BUFFALO, N. Y.—
Corra Julia Taylor, 319 Richmond Avenue.
CHARLESTON OR KANAWHA, W. VA.—
Dept. of Southern Schools, Wm. S. Mason, 1206 1/2 Quarrier Street.
ST. PAUL, MINN.—
Mr. Johnson McClure Bellows, Musical Editor of St. Paul Dispatch
and Pioneer Press.
MINNEAPOLIS, MINN.—
Dr. Cyril B. Storrs, Minneapolis Tribune.
LOUISVILLE, KY.—
Katherine Whipple-Dobbs, 435 Fourth Avenue.
COLUMBUS, O.—
Mrs. Ella May Smith, 60 Jefferson Avenue.
CLEVELAND, O.—
R. N. O'Reilly, 1877 73d Street.
THE MUSICAL COURIER is for sale on the principal newspapers
in the United States and in the leading music houses, hotels and
kiosques in Belgium, England, France, Germany, Holland, Italy,
Switzerland and Egypt.

SUBSCRIPTIONS: Including Delivery

Invariably in Advance.
United States.....\$5.00
Canada.....\$6.00
Great Britain.....\$12.00
France.....\$12.00
Germany.....\$12.00
Entered at the New York Post Office as Second Class Matter.
Single Copies, Fifteen Cents, on newsstands at hotels, elevated and
subway and general stands.

Rates of Advertising and Directions

On Advertising pages, which have four columns to the page, \$200
a single column inch, a year.
On reading pages, having three columns to a page, \$400 an inch,
a year.
Reprints, business notices, etc., at \$1 a line. Broken lines counted
as full lines. Headings counted as two lines per heading.
Full page advertisements, \$400 per issue.
Column advertisements, \$100 per issue.
Preferred position subject to increased prices.
All remittances for subscriptions or advertising must be made by
check, draft or money order, payable to THE MUSICAL COURIER
Company.
Advertisements for the current week must be handed in by 2 P. M.
Saturday.
All changes in advertisements must reach this office by Friday,
5 P. M., preceding the issue in which changes are to take effect.
American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.
New England News Company, Eastern Distributing Agents.

THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year
GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND
IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

No Siegfried is a hero to his stage dresser.

MUSICAL life seems to be just one season after
another.

GREAT symphonies, like great paintings, improve
in value with age. But their creators never find it
out.

SHOULD a manager "offer" an attraction, or
"have the honor to present it"? This is a burning
musical question.

ALSACE-LORRAINE recently held a successful mu-
sic festival at Strassburg, the conductors being Max
Reger, Vincent d'Indy and Hans Pfitzner.

PRESENT affairs in Albany, Washington, Cali-
fornia and in the New York legal and judiciary
ranks furnish excellent material for grand or comic
American opera librettos.

KONIGSBERG, in Prussia, the city where Wagner
spent some years of his life, neglected to celebrate
his hundredth birthday, and thus became more fa-
mous than the cities that did.

It is reported from Paris that Mrs. W. K. Van-
derbilt liked Moussorgsky's "La Khovanchina" at
its recent production there. Then Moussorgsky
did not live in vain, after all.

CELEBRANTS who like to have plenty of time for
preparation are informed that today, July 2, is
Gluck's 190th birthday. Next year look out for the
"Orfeo," "Alceste" and "Armide" deluge.

ARRANGEMENTS have been made whereby the
Century Opera will be included in the reciprocity
plan employed by the permanent American grand
opera organizations. As a beginning, the Century
company is to exchange principals from time to
time with the Boston Opera.

ERNEST SCHELLING's South American tour for
next season now is practically laid out. The gifted
American pianist will begin his campaign in Central
America, travel along the West Coast to Chili, cross
the Andes to Buenos Aires, and end the jaunt in
Brazil. Schelling's style, musicianship and per-
sonality are sure to win extraordinary success for
their possessor wherever he is heard.

ALMA GLUCK's London success continues un-
abated. Last Sunday, June 29, she made her third
appearance at the Royal Albert Hall concerts. Fol-
lowing Miss Gluck's recital in the English capital,
June 24, her American managers, the Wolfsohn
Musical Bureau, received a cablegram reporting
that the press notices, enthusiasm of the audience,
and box office receipts "exceeded all expectations."

A MOST unusual happening is reported from Bos-
ton, where the Opera management is returning to
those who subscribed to the guarantee fund 10 per
cent. of their subscription. The total subscribed
was \$150,000 annually for three years. Of this
amount only \$133,898.41 was used by the company,
and \$15,000 is being returned to subscribers. About
\$1,100 has been retained by the company, and will
be applied to dividends during the next two years.

WELL known New York theatrical interests are
forming a permanent comic opera company, to be
housed in its own theater and operate on the plan
of Daly's and the Gaiety Theater, in London.
Messrs. Werba & Luescher are named as the man-
agerial sponsors of the scheme, but inasmuch as
they were partners of Andreas Dippel in "The
Spring Maid" production, it is surmised that he
may be behind this latest comic opera project. At
any rate, it is an excellent one, and should serve
not only to furnish good singing actors and
actresses with opportunities to show their talents,

but also to provide a permanent outlet for those
American librettists and composers in the lighter
vein who complain that the Broadway stage has
been frowning upon legitimate comic opera and
forcing them to write burlesque books and ragtime
scores.

FOURTH OF JULY is to be celebrated at Lucerne,
Switzerland, with a concert given in honor of the
American Minister to the Swiss Republic. The
program, consisting of works by American com-
posers, will include Chadwick's "Dramatic Over-
ture," adagio from op. 63 of Arthur Foote, alle-
gretto and marcia from op. 62 of Henry Hadley,
three compositions by Louis Lombard, and the first
and third movements from op. 42 of Edward Mac-
Dowell. The orchestra will be led by Louis Lom-
bard.

SOME conditions in musical affairs are being re-
versed, as is proved in the career of Albert Spald-
ing, the American violinist. Formerly it was the
accepted view that famous foreign soloists can-
celled European tours to come to the United States.
Now Albert Spalding has been obliged to give up
his projected American concerts for the coming
season owing to his numerous reengagements in
Europe, resulting from the exceptional success he
achieved on the tour just ended by him. Not very
long ago it would have been impossible for an
American artist to secure such a tour of Europe,
and it must be gratifying to Albert Spalding to
know that he has paved the way for his compa-
triots. Seventy concerts is a record for an Amer-
ican in Europe and that is what Spalding accom-
plished last season. In another column of THE
MUSICAL COURIER will be found the Spalding
itinerary, to which should be added a dozen extra
concerts given prior to the beginning of the regu-
lar tour.

HAROLD BAUER has been engaged for an appear-
ance with the New York Philharmonic Society,
Josef Stransky, conductor, in Carnegie Hall, Sun-
day afternoon, January 25. This makes the ninth
orchestral engagement the pianist's management
has booked for next season. Opening his tour
with a New York recital in Aeolian Hall on October
25, and following this on October 27 with a recital
in Des Moines, Ia., Bauer will go to the Pacific
Coast, to remain there until the last of November,
when he will inaugurate his long series of Eastern
engagements with an orchestral appearance in New
York, December 5. He will play (also with or-
chestra) the following afternoon in Brooklyn, and
again in New York on December 7. At least three
New York recitals will be given in the course of
the season, in addition to several joint appearances
with the famous French violinist, Jacques Thibaud.
For his initial New York recital, Bauer already has
arranged his program, which will be made up ex-
clusively of compositions by Bach and Beethoven,
and will include of the former the prelude and
fugue in B flat minor, prelude and fugue in C sharp
major, prelude and fugue in F minor, alternating
these with Beethoven's sonata in D major, op. 10,
No. 3; sonata in E flat major, op. 81, and sonata in
C minor, op. 111. The virtuoso will offer the same
program elsewhere, particularly in Boston, Chi-
cago and San Francisco. Bauer's European season
now is completed, and he will devote the next two
months to teaching in Paris, where he has been
living for a number of years, and whither students
from all sections flock to join his classes. For his
holiday, Bauer plans to go to Switzerland, though
his stay will necessarily be brief. It is twelve years
since the celebrated pianist first visited the United
States (he made his American debut with the Bos-
ton Symphony Orchestra), and he met with the
same unbounded success which he achieved on his
subsequent tours here, of which the forthcoming
will be his seventh, all of them under the manage-
ment of Loudon Charlton.

SAN FRANCISCO'S OPERA HOUSE.

In further elucidation of his recent wire to THE MUSICAL COURIER regarding the litigation involving the Musical Association of San Francisco and its plans to erect an opera house in that city, Alfred Metzger, San Francisco representative of this paper, writes in full as follows:

"The principal topic of conversation in musical circles during the last week was the effect of the decision of the Supreme Court of California concerning the illegality of the Municipal Opera House agreement between the city of San Francisco and the Musical Association of San Francisco on the probability of the execution of the plans announced concerning the erection of a Municipal Opera House for one million dollars. I have already sent THE MUSICAL COURIER a wire regarding this decision, but lack of space prevented any comment. I was only able to give a mere outline just to cover the news character of the story. The readers of THE MUSICAL COURIER are no doubt sufficiently interested in this matter to hear more about it. The original idea concerning the establishment of a Municipal Opera House for San Francisco emanated from the same people who founded the San Francisco Musical Association, which is sponsor for the San Francisco Orchestra, with Henry Hadley as conductor. But no subscriptions for the erection of a building could be obtained—at least sufficient subscriptions to build a million dollar edifice—until Mr. Crocker took hold of it by appealing to the social prestige of the subscribers.

"According to this plan twenty-nine boxes could be secured by wealthy people upon the payment of \$15,000 each. In return for this money these boxes were at the disposal of the subscribers who had first choice in reserving them and whose name was to appear on a brass plate attached to the box. Of course, in addition to paying the price of \$15,000, every box holder had to pay again for the seats when desiring to attend the performance. In this way \$435,000 was secured. The thirtieth box was to be reserved as a municipal box, similar to the royalty scheme in Europe.

"To these twenty-nine boxes were afterward added twenty loggias, for which the prospective purchaser was to pay \$6,000 each, under the same conditions as prevailed regarding the boxes. In this way another \$120,000 was added to the building fund. In order to give those less endowed with earthly riches an opportunity to join the social elect, two hundred orchestra seats were reserved for on hundred subscribers at the price of \$1,000 each, also with the name plate and first reservation privilege, adding another \$200,000 to the building fund; each subscriber was to take two seats. In this manner \$755,000 was raised for the building of the opera house, and only a short time ago it was announced that a million dollars would surely be raised before the close of the campaign and prior to the commencement of actual work on the opera house. Now let us see where the municipal part of it came in.

"The city of San Francisco was to donate the lot in the civic center, valued at one million dollars, and was to stand sponsor to this enterprise by having certain members of the city government represented on the board of directors, who would manage the opera house. The entire management of this institution was to be intrusted to a board of directors, the majority of whose members were to be appointed by the Musical Association of San Francisco to serve permanently. In other words, property belonging to the city of San Francisco was to be managed by a private corporation for an unlimited term of years. I believe that in a certain number of years the building was to be presented to the city, but the management of the entire institution was to remain in the hands of the Musical

Association of San Francisco. In order to prevent any future litigation, a test case was taken to the Supreme Court of California in order to ascertain the legality of the agreement between the city of San Francisco and the Musical Association of San Francisco and ratified by the mayor and supervisors after the people had voted for the project at a special election.

"The decision handed down by the Supreme Court last week was the result of this test case, and I take from one of the daily papers a synopsis of this decision: 'Declaring that the contract between the city and the Musical Association of San Francisco, under which the \$1,000,000 opera house was to be built in the civic center, is illegal because it places in the hands of a private corporation in perpetuity the control of the city property, the Supreme Court, yesterday, rendered a decision in the "friendly suit" case that has gone far to eliminate the whole subject matter. The court in the decision declares the city charter does not empower the city to enter into an agreement of the same nature as the one with the Musical Association, and after expressing its regret at the conclusion that the agreement was made without warrant of law, suggests that the agreement would be valid if the association purchased the property, erected the opera house thereon and then turned over both the building and the realty to the city. In other words, it is declared, there is nothing in the charter to prohibit the city from accepting deeds to the property, even though perpetual control of the opera house be vested in a private corporation, which, the court declares, the Musical Association is. But, the court continues, the charter does not empower the city to enter into an agreement by which perpetual control of municipal property is to be vested in a private corporation. The suit was brought by G. C. W. Egan, who attacked the validity of the agreement, Egan seeking to enjoin its enforcement. The court, after reviewing briefly the agreement, takes up the question of the city's power to make the agreement.'

"Aside from the legal aspect of this matter, I never could see any sensible consideration of a municipal opera house that was in reality a private enterprise, and I have stated so repeatedly in public print, some of the arguments appearing in THE MUSICAL COURIER a few months ago. It was always my contention that an organization which could raise a million dollars for an opera house could also raise enough money for the ground upon which it was to be erected.

"If the wealthy society people desire to purchase a temple of music in which to display their advantages over their less fortunate fellow citizens, they ought to be willing to foot the entire bill. The contention that by building an opera house, which was to be called a municipal opera house, without actually being such, these wealthy people acted from civic pride and without expectation of personal gain, falls flat when it is known that every box, loggia or seat was to bear the name of the individual who paid for it, and was to be reserved for such person until he did not want it, at which time the average citizen could purchase it. The time when such box, loggia or seat was not wanted would come when it was not worth having. As I have said before, any private corporation, such as the Metropolitan Opera House Company of New York, had a perfect right to do as it pleased, but I could not see the right of a special class of people in San Francisco to ask for city property on the plea of doing a great thing for music and for the people at large, when the average man or woman could not benefit from such an opera house, for the price of admission would have been beyond the means of most people.

"Only then is there a genuine display of civic pride and public benefaction when the average music student and teacher is able to partake of a great musical feast for very little money.

"On the other hand, the city of San Francisco is wealthy enough, with the assistance of a few genuinely public spirited men and women of means, to enter this municipal opera scheme single handed and to give us an institution which is really a benefit to the general public and not a means of exploitation by the socially elect.

"We have practically the same condition of affairs in our Musical Association, which is also convinced that it is organized for purposes of civic pride. This association controls the destinies of the San Francisco Symphony Orchestra. Inasmuch as this is a private organization and does not ask the assistance of the municipality, no one has a right to criticize it for the manner in which it conducts its affairs. And yet, considering the fact that there are three hundred subscribers who guarantee one hundred dollars a year for five years toward the expenses of a symphony orchestra, and under the impression that this orchestra is to be made a permanent orchestra, it is rather surprising that five or six people are transacting the business in which three hundred people are interested, without consulting the other two hundred and ninety-five persons in matters of grave importance such as increased expenses, etc. Take the question of the symphony leader for instance; there are a few people who consider him just the man for this city, but there are many people who believe that we might have a better man at some future time. Now instead of acknowledging the existence of a difference of opinion regarding the merit of a symphony leader, some members of the board of directors and the music committee become extremely indignant when any one disagrees with them, and accuse the dissenter of lack of appreciation, ingratitude, and what not. This is the spirit which injures music more than anything else does, and that would have prevented the successful consummation of the municipal opera house scheme had the Supreme Court not stepped in and preserved the rights of the common people."

PITTSBURGH comes forward with a proposition for a home symphony orchestra, composed entirely of players trained in that city. Andrew Carnegie and other prominent Pittsburghers are said to be interested in the project, and to have promised financial support for it. As a basis for the contemplated symphonic organization, material is to be taken from the Carnegie Institute of Technology, according to a statement made by one of the heads of that foundation:

"The school of music in the institute, which, as a department of the School of Applied Design, has been conducted since last January in an experimental way, has been found to yield such satisfactory results that it has been decided not only to make it permanent, but to broaden at once the scope of its work. Additional instructors have been engaged and a full set of orchestral instruments has been purchased. The scope of musical training in the public schools will also be broadened."

The plan looks feasible on its face, and a symphony orchestra of a certain sort may be brought to life in that manner, but it does not appear to be likely that the result will be one of any astounding importance; nor that the body so put together will in the remotest degree be able to compare with the former Pittsburgh Orchestra under Emil Paur, which was an organization of first class magnitude and performing efficiency. Local patriotism is a very fine thing, but in music it often spells parochialism. Andrew Carnegie always refused to endow the big Pittsburgh Orchestra, saying that if his fellow citizens wished to enjoy symphony concerts they should pay for them. Is his present action an acknowledgment that the Pittsburgh public does not wish the orchestra of home grown players?

MINNEAPOLIS ORCHESTRA SEASON.

With the sailing of Emil Oberhoffer, director of the Minneapolis Symphony Orchestra, for Europe Saturday, June 21, the tenth season of the Minneapolis Symphony Orchestra may be said to have come to an official end. The progress of the orchestra has been phenomenal, and it is generally conceded in musical circles that no other orchestra has exceeded what the Minneapolis association accomplished in its first ten years. To the skillful musicianship and inspiring direction of Mr. Oberhoffer that result is very largely due.

The season just past was the tenth of the Minneapolis association. The opening concert last fall took place Friday, October 25, 1912, and from then until June 7, 1913, when the last concert of the spring tour was given, the orchestra played a total of one hundred and eighty-six concerts. Cities visited were: Mankato, Red Wing, Faribault, Rochester, Minn.; Mason City, Fort Dodge, Algona, Ia.; Madison, La Crosse, Oshkosh, Beloit, Wis.; New York City, Buffalo, Ithaca, Aurora, N. Y.; Philadelphia, Pittsburgh, Pa.; Washington, D. C.; Cleveland, Columbus, Toledo, Ohio; Detroit, Mich.; Richmond, Evansville, Ind.; Chicago, Peoria, Springfield, Ill.; St. Louis, Mo.; Cedar Rapids, Ia.; Minneapolis, Northfield, St. Cloud, Litchfield, Fergus Falls, Little Falls, Thief River Falls, Minn.; Grand Forks, Devils Lake, Valley City, North Dak.; Aberdeen, Sioux Falls, Mitchell, South Dak.; Des Moines, Sioux City, Cedar Rapids, Burlington, Keokuk, Oskaloosa, Ia.; Appleton, Wis.; Peoria, Decatur, Galesburg, Moline, Monmouth, Bloomington, Charleston, Ill.; Indianapolis, Evansville, South Bend, Lafayette, Greencastle, Valparaiso, Ind.; Kalamazoo, Benton Harbor, Mich.; Akron, Ohio; Springfield, Kirksville, Columbia, Mo.; Atchison, Leavenworth, Lawrence, Wichita, Hutchinson, Kan.; Omaha, Lincoln, Grand Island, Neb.; Tulsa, Okla.; Winnipeg, Brandon, Manitoba.

The spring tour covered a period of nine weeks, beginning April 7 and ending June 7. During this time the orchestra, together with the four vocal soloists who accompanied the organization, traveled and lived in two specially chartered standard Pullman sleepers. The concerts during the spring tour had the character of music festivals, lasting from one to three days, and often were augmented by the assistance of local choruses in the performance of oratorios and operas in concert form, such as "Faust" and "Samson and Delilah." An estimate of the number of people who heard the orchestra during the spring tour (as shown by the statements from the various theaters) gives a total attendance of about 105,000 at 109 concerts held in fifty-two cities located in thirteen States of the Union and one province of Canada. Aside from the musical prestige, the out of town concerts by the orchestra give the city of Minneapolis a form and class of publicity unequalled by any other form of advertising. It is to the credit of the business men of Minneapolis that they have recognized this important factor as shown by the liberal manner in which they subscribe to the annual guarantee fund of the organization. Credit must also be given to Wendell Heighton, manager of the orchestra, to whose unceasing energy the success and extent of the bookings were due.

The eleventh season of the orchestra opens Friday, October 24, on which evening the first symphony concert will be given at the Auditorium with Putnam Griswold as soloist. The symphony series will again consist of twelve Friday evening concerts. There will be the usual number of Sunday afternoon popular concerts and six young people's concerts, the latter again under the auspices of the Young People's Symphony Concert Association.

The list of soloists for the Friday concerts will include Johanna Gadske, Putnam Griswold, Fritz

Kreisler, Mischa Elman, Harold Bauer, Teresa Carreño, Katharine Goodson.

A contract has also been signed with Ignace Paderewski, who will appear in a special concert at the Auditorium early in December. On account of the demand for Paderewski's services it was impossible to secure him for one of the regular symphony dates, though he will probably have the assistance of the orchestra for his appearance.

The orchestra itself will know several important changes, the new members being Alfred Doucet, formerly first oboe with the Philadelphia Orchestra; Richard Lindholm, late first horn of the Metropolitan Opera House, and Frank Kuchynka, first bass. Flattering offers from the Eastern cities insure another Eastern tour.

While in Europe Mr. Oberhoffer will devote his time to studying the latest novelties among the orchestral compositions of the larger forms, and in the preparation of his programs. His return is scheduled for early October, and will be followed shortly by the beginning of the orchestra rehearsals.

JOHN F. RUNCIMAN stands apart from many of his London fellow critics in his opinion of Richard Strauss' "Ariadne auf Naxos"—in all likelihood to be heard in New York next season—and flays the work and its composer in no uncertain terms (London Saturday Review):

Strauss was first known in this country as a writer of symphonic poems, and I wished he would turn his attention to opera; he turned his attention to opera, and I wished he would go back to symphonic poems; he turned to what he called symphonies—really symphonic poems—and I wished he would try opera once again; in "Feuersnot," "The Rosenkavalier" and "Ariadne" he has harked back to opera once more, and I devoutly hope he will now consider the question of giving up altogether the attempt to compose. He cannot compose; he cannot originate; he cannot organize. Never was music so hopelessly monotonous offered to a gullible public. The want of character in the melodies, the mechanical way they are developed, the continual fussiness of the orchestration, the unbroken sameness of his favorite kinds of orchestral tints, all go to achieve a mixture which for creating the sense of ennui can hardly be beaten by the duldest of our old provincial oratorios.

REGARDING the question of conductorship at the Chicago Opera, it is ascertained that Cleofonte Campanini will wield the baton only when his duties as general manager allow him the opportunity to display his remarkable talent as a leader. Although it has been announced that Tullio Serafin has been engaged as chief conductor for Chicago, no contract has been signed with him up to the present moment. In fact, according to latest developments, it seems unlikely that any man of great reputation will be appointed to that position. Winternitz, the former German conductor of the Chicago Opera, will not return there next season, but the rest of the baton staff, consisting of Ettore Perosio, Attilio Parelli and Marcel Charlier, have been re-engaged.

In a recent issue of the New York Evening Post, Henry T. Finck pays his warm respects to two modern operas, as follows: "In the presence of Edmond Rostand and his wife, his 'Cyrano de Bergerac' recently had its one-thousandth Parisian performance at the Theatre Porte Saint-Martin. The receipts for these performances aggregated 6,000,000 francs. In New York, last season, 'Cyrano,' with a musical millstone around its neck, had five performances, and the receipts were—it would be interesting to know just what the receipts were apart from what the subscribers contributed compulsorily! Puccini's 'Girl of the Golden West' is another case of a good play spoiled by indifferent and inappropriate music."

ADOLPH TANDLER has been appointed conductor of the Los Angeles Symphony Orchestra. Mr. Tandler is a member of the orchestra in the grill room at the Hotel Alexandria, Los Angeles.

PARK MUSIC.

Arnold Volpe and his orchestra are making excellent music in Central Park every evening this week and attracting thousands of enthusiastic music lovers among the masses. As a sample of how orchestral concerts can be made "light" without being banal, the Volpe programs are appended:

TO-NIGHT.—March, "Queen of Sheba," (Gounod); overture, "Freischuetz," (Weber); fantasia, "Hansel and Gretel," (Humperdinck); Solvejg's song, (Grieg); Valse Caprice, (Rubinstein); overture, "Zampa," (Herold); violin solo, "Prize Song," (Wagner); Spanish suite, "La Fera," (Lacombe); Humoresque (Dvorák); Farandole, "L'Arlesienne," (Bizet).

TO-MORROW.—Choral and Fugue (Bach); Symphony, "New World," first movement, (Dvorák); Symphony, "New World," largo, (Dvorák); Symphony, "New World," finale, (Dvorák); Invitation to the Dance (Weber-Weingartner); overture, "William Tell," (Rossini); violin solo, "Andante Religioso," F. Landau, (Vieuxtemps); Romance, "The Avowal," (Volpe); Funeral March of a Marionette (Gounod); "S'Kommt ein Vogel geflogen," humorous variations in the manner of Bach, Haydn, Mozart, Strauss, Verdi, Gounod, Wagner and "Military March," (Ochs).

THURSDAY.—Polonaise militaire (Chopin); overture, "Magic Flute," (Mozart); fantasia, "Tosca," (Puccini); "March of the Dwarfs," (Grieg); waltz, "Eugen Onegin," (Tchaikowsky); overture, "Poet and Peasant," (Suppe); violin solo, "Paroles du Cœur," F. Landau, (Massenet); ballet music, "Feraumonts," (Rubinstein); Perpetuum Mobile (Strauss); Fete Boheme (Massenet).

FRIDAY.—March, "Stars and Stripes Forever," (Sousa); overture, "Tannhäuser," (Wagner); American Fantasia (Herbert); waltz, "The Skaters," (Waldteufel); Second Rhapsodie (Liszt); overture, "Orpheus," (Offenbach); violin solo, Meditation, "Thais," F. Landau, (Massenet); selection, "Faust," (Gounod); waltz song, "Symphony," (Friml); march, "Maryland," (Mygrant).

SATURDAY (Afternoon).—Wedding March (Mendelssohn); overture, "Phedre," (Massenet); fantasia, "Ti Trovatore," (Verdi); prelude, Act III., "Lohengrin," (Wagner); waltz, "Wine, Woman and Song," (Strauss); overture, "Raymond," (Thomas); clarinet solo, cavatina, "Ernani," H. Leve, (Verdi); (a) "Yesterthoughts," (b) "Punchinello," (Herbert); sextette, "Lucia," (Donizetti); ballet music, "Faust," (Gounod).

SATURDAY (Evening).—March Militaire (Schubert); overture, "Mignon," (Thomas); fantasia, "Huguenots," (Meyerbeer); intermezzo, "Jewels of the Madonna," (Wolf-Ferrari); "Ride of the Valkyries," (Wagner); overture, "Light Cavalry," (Suppe); violin solo, "Hejre Kati," F. Landau, (Hubay); selection, "Rigoletto" (Verdi); waltz, "Violets," (Waldteufel); Slavic March (Tchaikowsky).

HENRY RUSSELL, director of the Boston Opera, announces that he has secured for that institution the world's premiere of Zandonai's new opera, "Francesca da Rimini," of which d'Annunzio has written the libretto. The performance is scheduled to take place at Boston in February, and it is hoped that the poet and the composer will superintend the rehearsal. Cavalieri, Muratore and Marcoux are to be cast for the chief roles.

PARIS reports of the illness of Mary Garden are gross exaggerations. Miss Garden sent a cable to Bernard Ulrich, of the Chicago Opera, in which she stated that she is in excellent vocal condition, but needs a rest, and on that account asked the managers of the Paris Grand Opera to postpone until the first week in September the premiere of "The Jewels of the Madonna," which was to have taken place this month.

MELSA, the violinist, owing to his recent successful appearance with Arthur Nikisch, now is one of the reigning musical attractions of the "season" in Paris, and recently played at nine private musicales in one week, receiving as high a fee as ever has been paid at such occasions in the French capital.

WHY does not some American composer throw himself in front of a race horse to call the attention of the country to its unhappy native musical sons? Come, gentlemen, who'll be first?



She laid down her copy of "How to Understand Music" and sighed contentedly. It had taken her nearly two weeks to get through the book and she had read many of the passages several times in succession to fix their exact meaning in her mind, for she was not musical.

But she was pretty, oh, so pretty, and she had a superb figure. And when one is oh, so pretty, and has a superb figure one does not have to be musical. One's face and figure are harmony enough.

Gladys knew that full well, but she was not sure that Harold did. Harold measured six feet and one inch, had very broad shoulders, Grecian features and wore shapely cut clothes. In other words, he was oh, so handsome.

At the moment Gladys laid down her book Harold closed his with a bang and rose from the hammock in which he had spent nearly all his waking hours for a fortnight, pounding into his obstinate brain the contents of the volume in his hand. He tossed it into the bushes with a grunt of satisfaction. The book fell title uppermost and any passerby could have read on its cover: "How to Understand Music."

Harold, as the reader may have guessed, was not more musical than Gladys, but of course our hero was not aware of it. A mischievous guest at the summer hotel had told Harold that Gladys was an expert understander and lover of music and hated men who could not match her knowledge of and enthusiasm for the art. The same mischievous guest had told Gladys the same thing about Harold. Although he never had spoken a word to Gladys, he was in love with her, dating from his first sight of the dainty, fluffy creature. And Gladys loved Harold as quickly.

(TO BE CONTINUED.)

The name of the story just begun is "Gladys Goo Goo Eyes or Harold Husky" and will be concluded in the next issue of THE MUSICAL COURIER. It represents the great musical novel for which layman and professional have so long been calling.

From the attached notice in the London Standard of June 2, 1913, one can see that Vladimir de Pachmann is feeling as fit and active as ever, which will be pleasant news to all the American admirers of the Chopinnee:

"One Pachmann recital is very like another. It is a thing quite unique in itself. Apart from the general enthusiasm which reigns everywhere, and the perfection of the playing, there is a genteel comedy throughout which not only enlivens the proceedings, but quite casts a recital given by any other pianist into the shade. The reason for this is chiefly because M. Pachmann makes friends with his audience, takes them into his confidence, and refreshes them from time to time with his amiable clowning. Why he never finds the music stool quite to his liking it is difficult to say, but before he begins there is always a certain ritual in connection with it to be carried out. This was lengthened to an unnecessary degree on Saturday afternoon at Queen's Hall, and became a little tedious. The preliminaries being over, and having dusted the keys and addressed the audience, the Schumann F sharp minor sonata began. . . . During the course of the work the pianist made many comments which were evidently instructive to those who could hear them."

Ragtime's riotous away leads "Patriot" to contribute to Town Topics a strictly up-to-date version of the text to America's national anthem:

Oh, my honey love,
Can you see above
By the dawn's early light,
What so proudly we hailed, kid,
Before the light failed, kid,
That pushed in the night?
Whose red and white bars, honey,
Mixed up with the stars, honey,
O'er the fort which you bet me
Wouldn't yield. Do you get me?
And the rockets' red glare,
The bombs bursting in air,
Gave proof, little bear,
That our flag was still there.
Oh say, it's a star,
It's a spang,
It's a ban,
It's a star spangled banner, and long may it wave
O'er the land of the free and the home of the brave!

The foregoing will please Charles Wakefield Cadman, who sends us words which he culled from a new ditty

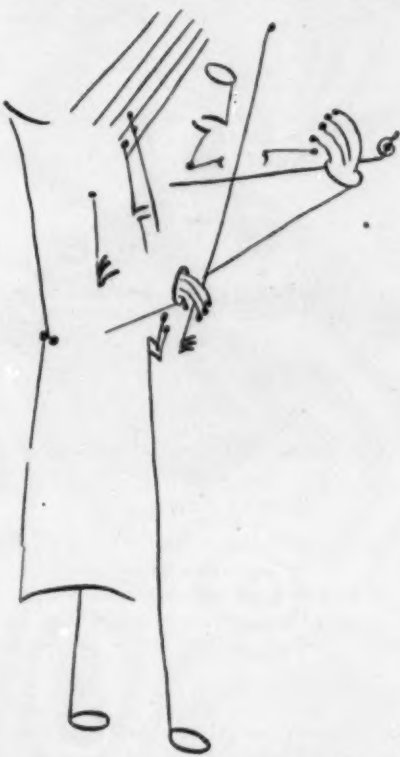
called "Some Boy," which he says he encountered when he was unarmed and generally defenseless:

"Talk about your lovin' men,
You may have met one now and then,
I got one, of lovers he's the king,
He has won my heart and everything;
Calls me honey bunch and sweetie too;
He is handsome as can be;

He sure is awful good to me.
When he's near my heart goes pitapat,
And I fear I don't know where I'm at.
He's the grandest man I know.

Just
Take it from me that I'm crazy 'bout my boy,
He brings me joy.

He is so grand
And
Got a heart that's full of sympathy



KUBELIK'S CARICATURE OF HIMSELF.
(From the Melbourne Music and Dramatic News.)

And it's beating all the time for me,
When he looks into my eyes
I'm hypnotized.
He kisses me like the hero in "Three Weeks,"
And when he speaks 'bout
Lovin' baby then I'm gone that's all,
For his lovin' ways I'm bound to fall.
That man of mine, he's cert'nly some boy."

Harold von Micevitz, a splendid pianist, told this one to an equally skillful Chicago manipulator of the ivories, who replayed it to us:

Teacher (to new pupil)—Have you studied anything by Beethoven?

New Student—Oh, yes. I took several of his moonlight sonatas.

Will no one stop the militants and earn the Nobel Peace Prize for 1913?

At the recent special performance of "Iolanthe," for the benefit of the Gilbert and Sullivan Public Library fund, John Philip Sousa alluded happily to Sir Arthur Sullivan as the "enduring musical laureate of England." On the same occasion William T. Carleton, who originated leading roles in the first American productions of many Gilbert and Sullivan operas, included this anecdote in his speech: "As an example of Sir W. S. Gilbert's ready wit, I recall that during the rehearsals of 'Pinafore' he directed an artist who was playing the part of Captain Corcoran to

walk 'up stage' and sit on the skylight of the ship in a pensive mood. The artist was a rather heavy man and his weight smashed the skylight and he fell through. While in this awkward position Gilbert said, 'No, no, sir; I said in a pensive mood, not an expensive mood!'"

Samuel W. Levine, a New York lawyer, writes an eulogy of an ancient and highly prized calling, under the title of "The Business of Pawnbroking—a Guide and a Defence." If the guide portion includes a list of contemporaneous three-ball establishments, it represents a work which every American composer should have in his library.

Siegfried O'Houlihan postcards from Munich: "I saw Richard Strauss today. He was perspiring."

Frederic William Wile has published through the Lippincott house a volume of studies called "Men Around the Kaiser." It is in reality a comprehensive and graphic historical survey of the political doings in Berlin during the past decade or so, for the Kaiser and his best known subjects constitute the essential Germany of today. Richard Strauss occupies space in Mr. Wile's book "as one of the men who have helped to make the reign of the Kaiser great." Those who have no patience with mere statistics and dry records of facts will find the Wile system of telling history a most picturesque and fascinating one.

Our poetic impulse is touched also today with a classic ode captioned "A Pittsburgh Musical Event" and done in the Chronicle-Telegraph of that city by Arthur G. Burgoyne:

Our Kitty belongs to a musical club
Called the Grieg-Chaminade-Pergolesi,
And its ting-a-ling-ting and its rub-a-dub-dub
Set the neighborhood perfectly crazy.
It plays all the classics that ever were known
And performs with an exquisite beauty of tone
That would go to the heart of a stick or a stone.
Ah, that club is a sure enough daisy.

Next week comes its annual concert, and, O,
Talk about your big concerts symphonic,
Th's one, you can bet, will lay all of 'em low
With its output of glories euphonic,
Piano and mandolin, 'cello and flute,
The banjo, the harp and the lyre and the lute,
Will jingle and jangle and twitter and toot
In a fashion sublimely harmonic.

First comes an arrangement of tempo di rag
Of the Spanish concerto of Lalo;
Then a fugue from George Cohen's "American Flag."
And a take-off on Leoncavallo,
Then Mr. O'Hara, the great cornetist,
Will perform a potpourri of Chopin and Liszt.
These famous composers have ceased to exist,
Yet their memories he's willing to hallow.

To Mam'selle de Johnson the program assigns
One of Bach's very popular sketches,
She gives it the title, "Bach, Bach to the Mines."
And her hands to the limit it stretches.
Dutch Karl has an Elegie on the trombone,
And Professor Bill Jones, on a big xylophone,
Will rip out "William Tell" in a style all his own,
Which his auditors instantly fetches.

A very mixed chorus is down to perform
"O, You Beautiful Doll," a capella.
After which it will take the whole audience by storm
With a Motet by Danny Nirella.
And Mrs. Van Briggs, the great harpist, will play
The Debussy-Dockstader Sonata in A,
And some new variations on old "Moonlight Bay"
By Busoni and Louie Panella.

The grand tout ensemble will wind up the show
With a highly spectacular buster,
A medley of Mozart, John Gernert, Boito,
Palestrina, De Koven and Foster;
Topped off, as befits such a splendid affair,
With that lordly Motif, "It's a bear; it's a bear."
And the club after that will for certain be there
With the prestige, the fame and the luster.

Forty thousand Welshmen are gathered in Pittsburgh for the International Eisteddfod. It must sound like opera in English.

One of the honors paid to resident or visiting royalty in Berlin is their privilege to drive through the middle of the famous Brandenburger Arch (which marks the entrance to the Tiergarten), ordinary mortals being compelled to

use the two side passages. During the recent Imperial Jubilee in the Kaiser's capital, Putnam Griswold, the American opera singer, approached the Arch in a motor car, was mistaken by the guards for one of the royal guests and they saluted and permitted his vehicle to drive through the exclusive center portal. When Griswold jokingly told the story at a dinner that evening, one of the women present remarked: "That was because you are king of bassos."

A new moving picture film is called "The Song of the Soup." We've heard it.

If we were not aware of Franklin P. Adams' finical honesty in matters literary, we should be disinclined to believe that he found the attached advertisement in the Paris (France) Excelsior: "Homme, 26 ans, hauteur 1m74, poids 70 kil, courageux, sobre, actif, ayant beaucoup voyagé, connaissant le français, l'allemand, un peu de russe, d'anglais, d'italien et de hollandais. Bon style ouvrier mécanicien, électricien, sachant conduire auto, moto, vélo. Esprit inventif, diplôme d'ingénieur. Connaissant la photographie, résistant à la marche, ascensions, courses à pied, patinage, équitation, natation, canotage, boxe, épée, tir au fusil, revolver. Musicien. Piano. Improvisateur. Offre ses services. De France, 1, rue Menulphie, Liège (Belgique)."

In that expressive and well turned French for which he is so justly famous, F. P. A. adds to the above: "Le guy a du talent, certainement."

But then, there's this one in a London paper: "A hopelessly incompetent fool, with no qualifications, social or intellectual, wishes to obtain a remunerative position in any capacity. Thoroughly indolent and untrustworthy. Address L.F, 3 MacLise road, West Kensington."

New managerial definitions axioms, postulates and propositions, with apologies to Stephen Leacock:

A business lie may be told any number of times.

The artist can be reduced to the lowest terms by a series of propositions.

A bee line may be made from one music club to any other ladies' music club.

Any two managers pooling their remarks to each other will have a sum total of conversation equal to less than one square statement made by anybody else.

All managers are the same manager.

A wrangle is when two managers each try to make a booking for the same date and the third manager gets it.

Sibyl Sammis MacDermid's Success.

Sibyl Sammis MacDermid, soprano, scored another big success at La Grange, Ill., Monday evening, June 23. Mrs.



SIBYL SAMMIS MACDERMID.

MacDermid was accompanied at the piano by her husband, James G. MacDermid, and she sang beautifully nine compositions from the pen of Mr. MacDermid. Among the songs was a new one, sung from manuscript, and it is a gem and should prove one of the most successful works yet written by Mr. MacDermid. The title of the song is "Sacrament," and the poem is by Mrs. Jacobus Daniels.

Mrs. MacDermid's bookings for next season already are numerous, her manager, Alma Voedisch, reporting that

she has secured some important dates for the MacDermids during 1913-14.

Ottile Metzger's Great Art.

Appended are some German press notices on the singing of the famous contralto, Ottile Metzger:

We hardly know what to admire most, the magnificence of her voice, her vocal art, or her style and interpretation. She was overwhelmed with applause.—Dresden Anzeiger.

The soloist of the concert, Ottile Metzger, is one of the first artists of our times.—Eilberfeld-Barmen Neueste Nachrichten.

No less a personage than Ottile Metzger was the soloist of the last concert, and with her glorious, voluminous voice, she created a powerful impression.—Frankfurt a. M. Zeitung.

The song recital of Ottile Metzger was a joyous occasion for the Viennese.—Vienna Neue Freie Presse.

After all the mediocrities that have been here, it was a real joy to listen to the great art of Ottile Metzger. Here are united all the great qualities that—alas, so often—go various ways.—Vienna Zeitung.

The praise that has been lavished on Ottile Metzger by the critics is wholly justified. Indeed, we can truthfully say that here she more than fulfilled the high expectations.—Frankfurt General Anzeiger.

If the expression "the High Priestess of Art" was ever justified, it certainly is justified in the case of Ottile Metzger.—Kieler Zeitung, Kiel.

In the world of song, Ottile Metzger undoubtedly deserves the highest place.—Kopenhagen Politiken.

Metzger is a great singer and she delighted the large audience.—Kopenhagen Aftenbladet.

The first concert of the famous Hamburg contralto in Kopen-



OTTILIE METZGER WITH HER TWO PETS.

hagen was an immense success.—Kopenhagen Aftenposten. (Advertisement.)

Bernthaler and Pittsburgh Orchestra.

Summer night concerts by the Pittsburgh Orchestra, Carl Bernthaler conductor, are now one of the principal attractions in Pittsburgh, Pa. Opening with the concert on Saturday evening, June 21, the orchestra will be heard on the Schenley lawn every evening except Sunday, until Saturday, August 23, at which time the engagements end.

At the opening concert, the orchestra was assisted by the Pittsburgh Male Chorus, James Stephen Martin director. Tuesday evening, June 24, the Euterpean Choral, Charles Albert Graninger director, aided the orchestra, and on Thursday evening, June 26, the soloist was Mrs. F. H. Steele, contralto.

Last Saturday, June 28, Jessie Jacobs, soprano, assisted the orchestra as soloist. During the course of engagements, Mr. Bernthaler will have as special features many prominent soloists as well as choruses. The Pittsburgh Dispatch, in referring to the opening concert, speaks of the large number of music lovers present and highly compliments "that clever and accomplished leader, Carl Bernthaler."

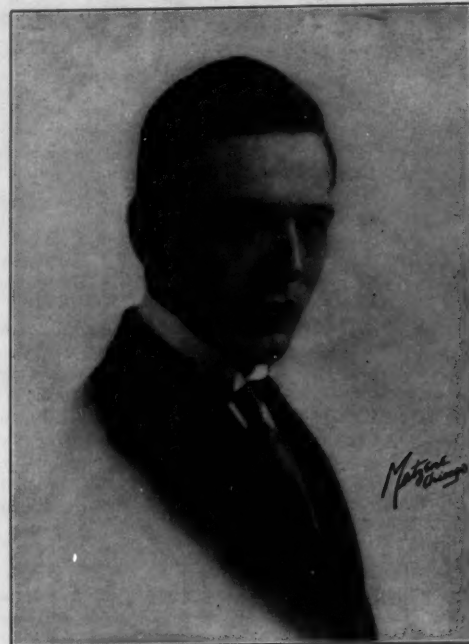
Gay Donaldson in Pennsylvania.

Gay Donaldson, the baritone of Pittsburgh, Pa., appeared as soloist Wednesday evening, June 18, at the second concert of the Summer Music Festival given by the Sewickley Valley Hospital Cot Club, at Sewickley, Pa. Mr. Donaldson assisted the Pittsburgh Festival Orchestra, of which Carl Bernthaler is the conductor. The Sewickley Herald greatly praises Mr. Donaldson's singing, stating that he received an ovation. The following evening, June 19, Mr. Donaldson sang at the Eighth Annual Commencement of the Pratt Institute of Music and Art of Pittsburgh. This concert was given at Carnegie Institute at Pittsburgh. Mr. Donaldson is to appear again with the Pittsburgh Festival Orchestra on July 10 at Schenley Lawn, Pittsburgh, and on June 24 he will give a recital at Steubenville, Ohio.

Although Mr. Donaldson has accepted the position of choir director and baritone soloist in the Euclid Avenue Baptist Church, Cleveland, Ohio, he will continue his musical activities in Pittsburgh, Pa., as heretofore.

SPALDING'S FOREIGN DATES.

Albert Spalding will begin his next season's European tour in Christiania September 4, and will be accompanied



ALBERT SPALDING.

as heretofore by Andre Benoist who has become a fixture in the Spalding tours. Attached is the itinerary of Albert Spalding's engagements for the season just closed:

November 25, 1912—Bordeaux (St. Cecilia Society Orchestra).
November 26, 1912—Montpellier (Schola Cantorum Society).
December 9 until December 27—Tour of Holland of twenty-one concerts in nineteen days.

January 21, 1913—Hamburg.

January 23—Copenhagen.

January 27—Copenhagen.

January 30—Symphony Orchestra, Bergen.

January 31—Oslo.

February 2—Bergen.

February 4—Bergen.

February 11—Christiania.

February 13—Christiania.

February 20—Philharmonic Orchestra, Helsingfors.

February 22—Literary Society, St. Petersburg.

February 24—St. Petersburg.

February 25—Helsingfors.

February 27—Helsingfors.

March 13—Copenhagen.

March 16—Copenhagen.

March 18—Copenhagen.

March 28—Bremen.

March 29—Hamburg.

April 3—Milan.

April 7—Bologna.

April 11—Venice.

April 14—Florence.

April 15—Venice.

April 16—Milan.

April 22—Modena.

April 24—Ferrara.

April 26—Modena.

April 27—Lugano.

May 2—Cremona.

May 3—Mantua.

May 10—Milan.

May 11—Florence.

Alma Gluck's Daily Routine.

Alma Gluck, the popular American soprano of the Metropolitan Opera Company, writes glowing reports to her managers of her visit to Nice, where she is studying with Marcella Sembrich. Her day begins at six o'clock every morning and at seven-thirty she and her companion leave the house. Four mornings in the week Miss Gluck devotes to piano lessons and two mornings she spends studying Russian at the Berlitz School of Languages. Every morning from ten until twelve she goes to the villa of Madame Sembrich, where she is working on repertory and new recital programs for her next American tour which will begin on January 1, 1914, and which will constitute the longest tour in her young career. In the afternoon Miss Gluck plays tennis on her own court, attached to the villa which she has rented for the summer, and every evening she retires at nine o'clock, "tired but happy," as the prima donna expresses it to her friends.

"I am going to make that boy stop whistling!" said the nervous man.

"Don't. If you knew the words of that song you'd be thankful to let him whistle it instead of singing it."—Washington Star.

Lady (at piano)—They say you love good music.

Youth—Oh, that doesn't matter. Pray go on.—Le Rire.

Irma Seydel on Shipboard.

The accompanying "snap" taken on board the Friedrich der Grosse shows the young violinist, Irma Seydel,



IRMA SEYDEL, HER FATHER, THEODORE SEYDEL, AND THE CAPTAIN OF "FRIEDRICH DER GROSSE."

in a happy mood induced, mayhap, by her victory over the captain in an exciting game of chess played previous to their facing the camera. Miss Seydel, who sailed on June 5, accompanied by her father, Theodore Seydel, for a summer of concert giving in Germany, reports a very pleasant trip full of interesting incidents. Among these was her meeting with Mr. Schumann, of New York, grandson of the immortal Robert Schumann, for whom, upon special request, she played the "Traumerei."

MUSIC IN CINCINNATI.

9 The Westmoreland, Mason Street, Mt. Auburn,
Phone, Avon 2923 R,
Cincinnati, Ohio, June 27, 1913.

The summer orchestra, under the excellent guidance of Wassili Leps, opened a five weeks' engagement at the Orpheum Roof Garden Sunday evening, June 22. Despite cloudy skies and a light drizzle, that later developed into a regular downpour, there was a large audience in attendance, which speaks well for the popularity of the young Russian conductor, who is fast winning a place for himself in this music loving city by his authoritative readings. The program for the opening concert follows:

March, SolenneleTchaikowsky
Overture, Merry Wives of Windsor.....Nicolai
Fantasy, La Boheme.....Puccini
Valse de Concert, Wiener Blut.....Strauss
Overture to the opera Rienzi.....Wagner
Melodies from Aida.....Verdi
LargoHandel
Trot de CavallerieRubinstein
Rhapsodie Hongroise No. 2.....Liszt
My Heart at Thy Sweet Voice.....Saint-Saens
(From Samson and Delilah.)
Alma Beck.

Coronation March (from Le Prophete).....Meyerbeer
Emil Heermann, the popular concert master of the Cincinnati Symphony Orchestra, was the chief attraction at Tuesday night's concert by the Cincinnati Orchestra at the Orpheum Roof Garden. During the popular concerts of the symphony orchestra at Music Hall during the winter Mr. Heermann and his violin never failed to attract a large audience. Conductor Leps had arranged an attractive program, including Mendelssohn's "Wedding March," the "Peer Gynt" suite, a Strauss waltz and other popular classics. Ferdi Weiss, principal trumpeter, also appeared as soloist. Alma Beck, contralto, appeared as soloist at the Wednesday evening concert, her buoyant, rich voice showing to special advantage in two songs by Wagner, "Tracume" and "Schmerzen." Julius Sturm, principal cellist of the orchestra, was the soloist Thursday night. The Friday and Saturday programs, given below, were more than usually successful, crowds filling the pretty roof garden at each concert:

FRIDAY, JUNE 27.

Overture to the opera, The Bartered Bride (new).....Smetana
Procession from Lohengrin.....Wagner
The Sorcerer's Apprentice.....Dukas
William TellRossini
Overture, SakuntalaGoldmark
Chant sans Paroles.....Tchaikowski
Symphonic poem, Les Preludes.....Liszt
SYMPHONY PROGRAM.
Symphony, PathetiqueTchaikowsky

SATURDAY, JUNE 28.

Soloist, Alma Beck, contralto.

Marche MilitaireSchubert
Selection, PagliacciLeoncavallo
Suite, SylviaDebussy
Les Chatterboxes, Intermezzo et Valse Lento Pizzicato,
Cortège du Bachus.

Overture, 1812Tchaikowsky
Song to the Evening Star.....Wagner
Trombone solo.

Carl Kohlmann.

Selections from The Mikado.....Sullivan
Overture, PhedraMassenet
Three songs in English.

Alma Beck.

American FantasyHerbert

JESSIE PARTON TYREE.

Andrea Sarto to Sing at Round Lake Festival.

Andrea Sarto, the well known baritone, has been engaged by A. Y. Cornell, musical director of the Round Lake (N. Y.) Festival, to sing the role of the High Priest in "Samson and Delilah" on August 7. On August 9 he will be heard in a miscellaneous program, including an aria and a group of songs. Although the season just past has



ANDREA SARTO PLAYING WITH A MEDICINE BALL.

been one of Mr. Sarto's busiest, in the fall this well known artist contemplates even more engagements.

Grand Opera Defended.

[From the Philadelphia Record.]

The objections to grand opera as an art and as a means of musical education, when critically examined, seem to embrace three points; first, that it is a fad of the wealthy; second, that the instrumental element is limited by the necessities of opera; third, that acting is impaired in the same way. It is proposed now to analyze the other side of the subject. The slow evolution of grand opera has extended its usefulness practically to all classes of society. To the student of the art the opinions of the parquer and the boxes, as a rule, are of trivial significance. To get opinions of weight and to realize the boundless power of opera as an art and an educational influence, one must mingle with the general audience, especially those who have taken advantage of low prices. Then you get criticism of value. Then you get a true reflex of the growth of musical art in the community. There one finds what deep sway and influence every form of musical art attains in the general and unpretentious life of the community. The phenomena thus observable very plainly imply that grand opera as an art and an educational power is a reality in every sense of the word.

The limitations upon acting and instrumentation, while ineradicable, furnish one of the chiefest and fullest opportunities for actual art. To bring instrumentation, singing and acting into perfect unity is an admitted impossibility, but the approximation to such unity presents full opportunity for the highest display of faculty. Indeed, it is the highest merit of grand opera. The problem is to unite three distinct points of art that cannot be united. The orchestra must attain a high degree of proficiency, while submitting to the limitations imposed by vocalization. Vo-

calization must reach excellence in submission to the orchestra. The actors must display satisfactory art in obedience to both singing and instrumentation. It is an eternal puzzle, unsolvable but resistless in its appeal. While perfection is impossible, the struggle to attain perfection cannot be denied. Therefore, the inherent imperfections of grand opera really constitute its charm and interest. In such a case art finds its best exercise, while the intensity of effort, thus provoked, becomes a powerful educational force.

While this seems to be, as disclosed by analysis, the real explanation of the power and popularity of grand opera, there are other views, more superficial in character, but as important, in the consideration of the subject.

In the first place, opera combines all forms of histrionic display in unified effort—music, instrumental and vocal; acting, scenery and costuming. Opera would be stupid, if each one of the elements were not presented in profuse and impressive portraiture of large and brilliant proportions. Conspicuous in the portraiture is the element of variety, constant changeableness. In conjunction with all this are more or less imposing architecture, spaciousness, largeness. So that grand opera differs immensely from any other form of art in the respects just named. Consequently, the mind has presented to it a continuous flow of beautiful imagery and an unbroken variety of ideation. It is like some vast landscape with very form of natural expression. The mind is confronted with a succession, and in a large sense, profusion of pictures and conditions, every one of which appeals in varying and refreshing force to each individual. As a result, whatever may be the minor defects in grand opera, as a totality it carries tremendous vitality and energy as a mode of entertainment and education. As a general rule, monotony, with its truth giving effects, is unknown to grand opera. In instrumental music, the mind is concerned solely with instrumentation; in vocal music, solely with vocalization; in acting, solely with acting. In these separate forms of art any material fault impairs the whole effort. The grand operas which unite all these elements, even material faults, do not result in a complete negation of art. The very combination of so many elements invariably delights and instructs. It is always possible to get something from it—something of actual value. The conclusion, therefore, must be that grand opera, presented as it is in these modern days, is not only a conservator of art, but a stimulus in a much more important sense than any other form of modern art. Hence, as an educational influence, it is unrivaled.

Christine Miller and the Captain.

The accompanying snapshot picture depicts the famous American contralto, Christine Miller, and Captain Meyer-



CHRISTINE MILLER AND CAPTAIN MEYERDERICKS ON THE BRIDGE.

dericks on the bridge of the steamship President Grant during Miss Miller's recent voyage to Europe.

IN AMERICA
NOVEMBER—APRIL
1913-14

KATHARINE

Management: Antonia Sawyer
1425 Broadway, New York

WORLD FAMOUS  PIANIST **GOODSON** KNABE PIANO

CHICAGO

Chicago, Ill., June 28, 1913.

The secretary of the Apollo Club, Carl D. Kinsey, on June 26, sent the following letter to every active member of the Apollo Musical Club:

To Active Members:

Enclosed you will find the final financial report of the club for the season 1912-13. This report was audited by F. W. Chandler, auditor of the Chicago Grand Opera Company, and is certified correct. Please peruse carefully and you will at once realize that season 1912-13 was most successful financially.

At a recent meeting of your Board of Directors it was unanimously decided not to have a summer outing this month, but instead to have a musical and reception at the Art Institute in October, that all present members may become better acquainted and meet the new members coming into the club this fall at the beginning of the season's work. I feel quite sure this will meet with your approval.

I remain,

Faithfully yours,

CARL D. KINSEY, Secretary.

Chicago, Ill., June 26, 1913.

The financial report of the Apollo Club for the seasons 1911-12 and 1912-13 follows:

Earnings—	1911-12.	Increase or decrease.
Concerts Nos. 1 and 2 (Messiah)	\$8,066.00	\$7,399.50 *\$666.50
Concert No. 3. (Caractacus)	2,720.50	(Ruth) 2,769.60 49.10
Concert No. 4 (Requiem)	2,547.00	(Faust) 3,358.50 811.50
Extra concert	900.00	(Wagner) 1,577.00 677.00
Extra concert	550.00	(Elijah) 4,227.52 3,677.52
Union League Club		150.00 150.00
Programs	4,250.00	4,253.34 3.34
Interest	363.48	383.70 20.22
	\$19,396.98	\$24,119.16 \$4,722.18
Expenses—		
Concerts Nos. 1 and 2	\$4,675.77	\$4,472.04 *\$203.73
Concert No. 3	3,157.94	3,243.37 85.43
Concert No. 4	3,056.37	3,796.17 739.80
Extra concert	58.25	(Wagner) 612.00 553.75
Extra concert		(Elijah) 2,652.18 2,652.18
Programs	1,954.59	2,003.74 49.15
Salaries	3,245.00	3,489.60 244.60
		\$10,342.63
Net profit		\$13,876.53
Net assets		11,228.76 886.11

General expense—

Clerical help, telephone, stamps, telegrams, etc.	1,558.24	1,446.52	*\$111.72
Rent, rehearsals	725.00	788.75	63.75
Printing	330.50	308.63	21.87
Entertainment	16.40	370.05	353.65
Library depreciation	358.63	50.00	*\$308.63
	\$19,024.69	\$23,233.05	\$4,208.36
Net profits	372.29	886.11	513.82
Net assets	10,342.63	11,228.76	886.11

*Decrease.

The direct expenses of each concert, such as soloists, orchestra, auditorium, ads, etc., are charged to the expense of each concert.

Contributed to Flood Sufferers' Fund, included in Faust expenses above, \$700.

TREASURER'S ANNUAL REPORT FOR THE FISCAL YEAR ENDING APRIL 30, 1913.

Income—	Tickets sold.	Gross receipts.	Expense.	Profit or loss.
Concerts Nos. 1 and 2	6,097	\$7,399.50	\$4,472.04	\$2,927.46
Concert No. 3	3,091	2,769.60	3,243.37	*\$473.77
Concert No. 4	3,310	3,358.50	3,796.17	*\$437.67
Concert (Wagner)	1,577	1,577.00	612.00	965.00
Concert (Elijah)	3,568	4,227.52	2,652.18	1,575.34
Union League Club		150.00		150.00
Programs		4,253.34	2,003.74	2,249.60
Interest		383.70	8.99	374.71
	16,006	\$24,119.16	\$16,788.49	\$7,330.67

General expense—

Rent, rehearsals	\$788.75
Profit and loss—bad accounts	62.00
Printing	308.63
Entertainment	370.05
Expense	1,375.53
Salaries	3,489.60
Library depreciation	50.00
	\$6,444.56

Net profit, 1912-13

Balance in surplus account, May 1, 1912

Surplus May 1, 1913 (including bonds)

Respectfully submitted,

CARL D. KINSEY, Treasurer.

*Loss.

Mrs. Herman Lewis, representative of the Concert Direction M. H. Hanson, recently made Chicago her headquarters for several weeks, traveling in the interest of the Hanson artists in nearby States.

Ethel Rust has been engaged as leading soprano with the Grace M. E. Church and High Sinai Synagogue of Baltimore.

Many accompanists of late have become vocal teachers or opera coaches. It takes more than good piano playing to be a vocal teacher or operatic coach, and it seems that the services of a good accompanist are in such demand that competent accompanists should devote themselves only to that branch of the musical field in which they are best fitted. Likewise, vocal teachers and opera coaches should not interfere in the work of accompanists.

Three weeks ago in these columns the appointment of Charles E. Nixon as press representative of the Chicago Grand Opera Company was announced. This week a paper announced that word has just been received of the appointment of Mr. Nixon as publicity man for the Chicago Grand Opera Company. The weather is too hot to worry over stories printed elsewhere, but at least one ought to get credit where credit is due. Mr. Shelley is not going with Mr. Hammerstein, but will remain with the Chicago Grand Opera Company in Philadelphia and on the road, as exclusively announced in these columns. All other papers please copy.

Another interesting program was given in the large hall of the Fine Arts Building by Lillian Glen Prouty, soprano, and Walter Diederich, tenor, assisted by William Lester, accompanist, on Monday evening, June 16. This makes the third of a series of ten or more programs devoted to the songs of Chicago composers and given by pupils of the MacBurney Studios. In six songs by Felix Borowski, music critic of the Record-Herald, Miss Prouty displayed a rich voice of considerable range, managed with much clever-

ness. Songs by Frank Waller and Lulu Jones Downing also appealed because of their melodious charm. Mr. Diederich has grown surprisingly since his last appearance, both in vocal mastery and interpretative power. His MacBurney group was a thing of joy for its wholesome atmosphere as well as the evident pleasure of the singer in his task. The tenor's other group consisted of songs by Stein, Leach, Hunter, Lester, Waller and Nussbaum. Perhaps the most effective were "In the Quiet of the Night" by Waller, "To Music" by Lester, and Nussbaum's "The Fir-Tree." Mr. Diederich ought to go far with such a voice as he possesses. He seems certain to do so under his present director. William Lester played masterly accompaniments, always giving the soloists artistic support.

Nellie Janet Irwin, soprano; John Rankl, bass-baritone, and Grace Grove, accompanist, appeared last Monday evening on the fourth Chicago Composers' program, under the auspices of the MacBurney Studios. The composers represented were Rosseter G. Cole, Max Wald, Daniel Protheroe, Downing, Wilson, Kirkman, Bergen, Arthur Dunham, Wrightson.

The fifth program devoted to songs of local composers will be given in the large hall of the Fine Arts Building, Monday evening, June 30, by Margaret Lester, soprano; Agnes Hansel-Harter, contralto, and William Lester, accompanist. The program will be as follows:

Barcarolle

She Is Not Fair to Outward View

Sweet and Twenty

Go, Lovely Rose

Sweethearts

Margaret Lester.

The Lily

Rockabye Town

Hushabye, My Baby

O Lays of Mine, Windblown

Agnes Hansel-Harter.

Compensation

As a Perfume Doth Remain

It Was Not in the Winter

When I Am Dear, My Dearest

A June Song

Margaret Lester.

Mary

Wanderer's Nachtlied

Liebeslied

Song of the Lonely Gnome

Agnes Hansel-Harter.

The Rev. Father W. J. Finn, of the Paulist Chorists,

with his choir left recently for a month and a half tour

through the Northwest and Pacific Coast. Father Finn will

sail for Europe on August 15 for his vacation. It has

been said that His Holiness, Pope Pius X, has offered the

position of choirmaster of St. Peter's to the young choir

director. It is to be hoped that Rev. Finn, however, will

be back next year in Chicago to direct his well known body

of singers again.

Alexander Lehmann, the well known Chicago violinist,

was present at the St. Louis convention of the American

Guild of Violinists, of which he is vice-president of the

St. Louis chapter and treasurer of the Chicago chapter,

having been re-elected three times by the Chicago chapter.

From reports, many prominent violinists and composers

attended the convention.

As stated in THE MUSICAL COURIER last week, Gregor

Skolnik has been engaged as concertmaster of the Chicago

Grand Opera Company. Mr. Skolnik is of Bohemian

parentage and began his musical studies at the age of four,

making his first public appearance two years later. He

continued his studies under Joseph Joachim and later

with Prof. Gustave Hollander in Berlin. After achieving

success as soloist abroad he settled in New York, where

he has held noteworthy positions. He was the first concert-

master with Hammerstein at the Manhattan Opera House,

and at the Grand Opera House in Philadelphia. His work

in the latter capacity attracted the attention and admiration

of Maestro Campanini, this eventually leading to his

selection for the present position.

Rose Lutiger Gannon, contralto, who is appearing this

season under the management of Gertrude V. O'Hanlon,

sang with great success last Sunday evening, June 22, at

Racine, Wis. Mrs. Gannon has been booked to appear in

the presentation of "The Messiah" with the Chicago Apollo

Club this coming season. The other soloists already known

to have been engaged are Mabel Sharp-Herdien, soprano,

and Arthur Middleton, basso.

Edna Cookingham, pianist, and Charles LaBerge, bari-

tone, will give a recital at Kimball Hall, Saturday morn-

ing, July 5, under the auspices of the American Conserva-

tory.

Theodore Sturkow Ryder, pianist, has not as yet closed

her season. On Thursday, June 26, she appeared before

the Indiana State Teachers' Association, at Marion, Ind.,

BUSH TEMPLE CONSERVATORY

N. CLARK ST. AND CHICAGO AVE., CHICAGO
Mr. Kenneth M. BRADLEY, Director

SUMMER NORMAL—June 23 to July 26, 1913
Classes in Technique, Ear Training, Harmony, Teaching Material and Methods, Musical History, Interpretation, Analysis, Round Tables, WEEKLY RECITALS AND LECTURES.

Special Courses in Expression, Dramatic Art, MUSIC, Languages, Public School Music
Conducted by an unsurpassed faculty including:
Miss Julia Riva-King Mr. Harold von Meckwitz
Mr. Guy Herbert Woodard Mr. Emil Leclerc
Mr. Frank B. Webster Miss Justine Wagner
Miss May Julia Riley Mr. Ernest O. Todd
Miss Eleanor Smith Miss Adelaide G. Lewis
Mr. Edgar A. Nelson Mr. Edward Orszak

Students wishing to engage private lessons with any of the above named Artists, should make application in advance.
The Bush Temple Conservatory announces that MISS GRACE STEWART POTTER, who has spent five years in Europe with Leschetizky and Busoni and has met with triumphant success in her recent Concert experience, will return to America in May and will accept a limited number of students. For catalog and special literature address:
MR. EDWARD SCHWENKER, Registrar.



Lucille STEVENSON (TEWKSBURY) SOPRANO
Address: 4430 Berkeley Avenue, Chicago
Telephone, Oakland 1870

CELÉNE LOVELAND Pianist
1354 East 53rd Street Phone Hyde Park 3323 Chicago

The Mary Wood Chase School of Musical Arts
Summer School
Epworth, Ludington, Michigan
JULY 7 TO AUGUST 31
For Circular, address: E. H. Logan, Secretary
630 Fine Arts Building, Chicago

LUILLA CHILSON-OHRMAN

MARION GREEN

THOMAS N. MAC BURNLEY

Mr. and Mrs. Herman DEVRIES

Mrs. Mercedes Devries-Schmit, Secretary and Registrar, 610-620 Fine Arts Building, Chicago

Vocal Teachers, in Europe from June 20 to Sept. 10, 1913.
Paris address: 39 Avenue des Champs Elysees. For terms during Mr. and Mrs. Herman Devries' absence apply to

SOPRANO
Soloist at Worcester Festival 1911-12
Former Address: 4625 Sheridan Road, CHICAGO
Exclusive Management: Gertrude O'Hanlon, Cable Bldg., Chicago

BASSO CANTANTE
Auditorium Building, Chicago
Home Phone Ravenna 5774 Studio Phone Harrison 4866

BARITONE
Voice Production, Song Recitals
Three years assistant to Frank King Clark
Suite 609 Fine Arts Building, Chicago, Ill.
Phone Harrison 6600

reading a paper on "Memory." On Friday, June 27, she appeared before the same body in a piano recital.

Mary Ann Kaufmann, soprano, and Marion Green, basso, will appear in a joint recital before the University of Chicago, in Leon Mandel Assembly Hall, next Monday evening, June 30.

The American Conservatory of Music presented Kurt Wanieck, pianist, and Hans Hess, cellist, in recital, at Kimball Hall, last Saturday evening, June 28.

The representative of this office will be traveling next week in the Northwest.

The University of Chicago presented the Chicago Symphony Orchestra, made up for the occasion of forty of its members under the direction of Robert W. Stevens, who directed at Leon Mandel Assembly Hall, on Wednesday evening, June 25, the following program:

Overture, Coriolanus Beethoven
Symphony No. 1 in B flat, op. 38 Schumann
Vorspiel, Hansel and Gretel Humperdinck
Allegretto (5-4 time) from Sixth Symphony Tchaikowsky
Waldweben (from Siegfried) Wagner
Unter den Linden (Sous les tilleuls) Massenet
Solos: Violoncello and clarinet, Messrs Carell and Schreurs.
Les Preludes (Symphonic Poem No. 3) Liszt

Carl D. Kinsey was in town last week and visited his office for a few hours on Thursday, June 26. Mr. Kinsey and his family will enjoy their summer vacation at Delavan Lake, Wis., where the able manager of the Apollo Club and North Shore Festival will take a well needed rest after one of the most successful seasons ever recorded in the annals of both the Apollo Club and the North Shore Festival Association.

Leon Campagnola, tenor, who appeared with the Chicago-Philadelphia Grand Opera Company last year, and who has been engaged for forty appearances next season, will not return to America next year. Mr. Campagnola's re-engagement was made through Andreas Dippel before the latter's resignation as manager of the Chicago Grand Opera Company, and his successor, Signor Campanini, thought best to pay a certain indemnity to Mr. Campagnola to cancel the contract. Mr. Campagnola, who, though bearing an Italian name, is a French singer, made his American debut last year as Don Jose in "Carmen," but at that time did not impress very favorably. Later he appeared as Meister in "Mignon," and the impression then produced was not favorable for the French tenor. Several appearances as Rodolfo in "La Boheme" showed the artist at his best, yet his success as Rodolfo apparently was not sufficient to warrant a forty appearance contract.

The Chicago Musical College will present, during the summer term, a series of musicales, lectures and recitals by members of the faculty and students. Lectures will be given on Saturday morning at 11 o'clock, beginning Saturday, June 28; entertainments on Tuesday evenings at 8 o'clock, beginning next Tuesday evening, July 1. On Saturday morning, July 5, Maurice Rosenfeld will give a lecture on Wagner's "Tristan and Isolde." On Saturday, July 19, he will lecture on "Piano Technic." On Tuesday, evening, July 1, the musicale will be given by Leon Sametini, violinist; Paul Stoye, pianist, and Kirk Towns, baritone. The following week the students of the School of Opera will present the second act of "Carmen" and the second and third acts of "Romeo and Juliet," under the direction of Burton Thatcher.

Rachel Busey-Kinsolving announces a series of matinee musicales to take place at the Woman's Club, of Evanston, on November 5, December 3, January 7, and February 4. The soloists engaged are: Yvonne de Treville, soprano; Julia Claussen, contralto; John Barnes Wells, tenor; Cornelius Van Vliet, cellist, and Francis MacMillan, violinist.

The Chicago Symphony Orchestra, under the direction of Frederick Stock, inaugurated the summer session at Ravinia Park last Saturday evening, June 28. The program follows:

Overture, Carnival Dvorak
Andante Cantabile, from Symphony No. 5 Tchaikowsky
Polonaise in E Liszt
Baroness Irmgard von Rottenhail in classical and character dances.
Symphonic poem, On the River Moldau Smetana
Under the Trees, from Scenes Alsaciennes Massenet
Suite, A minor, op. 43 MacDowell

The American Conservatory will give a series of five recitals during the summer. The second recital will be given Saturday morning, July 5, by Edna Cookingham, pianist, and Charles La Berge, baritone. In commenting on the commencement concert of the American Conservatory, the writer omitted the fact that the three young pianists who did such remarkable work were pupils of Henriot Levy.

RENE DEVRIES.

Artistic Playing.

Arthur Hartmann demonstrates in the picture shown herewith that he is as resourceful at playing with children as he is at playing upon the violin. The tot seated on the floor is the artist's little son, Gregory.

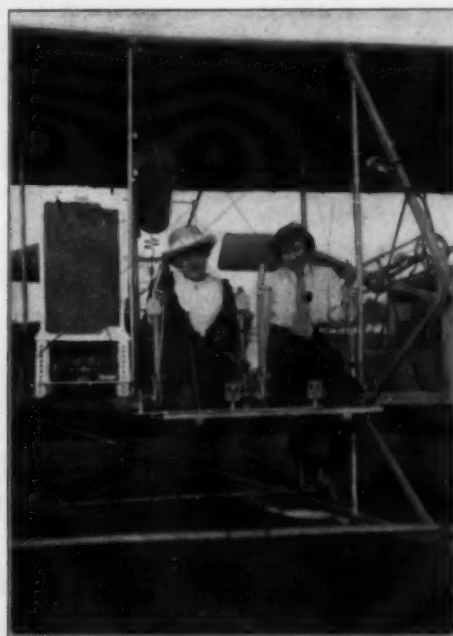


ARTHUR HARTMANN AND SON.

dren as he is at playing upon the violin. The tot seated on the floor is the artist's little son, Gregory.

Eleanor Spencer an Aviation Enthusiast.

Eleanor Spencer is the only woman pianist who has made a flight in an aeroplane. The accompanying snapshot shows her with the Princess Schakowsky at the aviation field at Johannisthal, near Berlin, and was taken just after a very



ELEANOR SPENCER IN A FLYING MACHINE.

successful flight. Miss Spencer also made two trips with the well known aviator, Abramowitsch in a Wright biplane. She takes a keen interest and delight in the sport.

Paulo Gruppe Plays in Cleveland

Paulo Gruppe, the distinguished cellist, was specially engaged to play at a musicale given on Wednesday afternoon, June 25, at the Cleveland (Ohio) Country Club, by F. B. Richards in honor of the young daughter of the host. The other artist of the occasion was Helen Stanley, soprano of the Chicago-Philadelphia Opera Company.

Mr. Gruppe played a sonata by Wilhelm de Tesch, a chanson by Tchaikowsky, minuet by Haydn, gavotte and "Arlequin" by Popper, "Moment Musicale" by Schubert and an andante by Schumann. Adella Prentiss Hughes, of Cleveland, played Mr. Gruppe's accompaniments.

Miss Stanley sang an aria from "Boheme" and a group of songs. The fashionable world of Cleveland was represented at the musicale.

A Fiddle Spasm.

The Southern negro has always been a source of continual joy and amusement to Florence Austin, the violinist. From her recent tour in the South she brought home a number of amusing anecdotes, the following being one of the choicest.

"While in Fort Smith, Ark., I was the guest of Mr. and Mrs. William Worth Bailey. Mr. Bailey was an old classmate of mine in Liege and is a very fine violinist, having made several concert tours himself. The morning after my concert being Sunday, we got out our violins and played for two hours or more. Later on Mr. Bailey's butler said to him, 'Law sakes, Marse Will, you an' dat young lady sho' did have a fiddle spasm dis mornin'."

For the Busy Musician or Teacher

**SUMMER SESSION
SIX WEEKS
JULY 14—AUG. 23**

An Opportunity of taking a condensed course in Technique, Interpretation and Pedagogical Methods.

Piano, Voice and Violin Departments.

The Summer Faculty includes Hans van den Berg, Elsie Conrad, Lawrence Goodman, Jean Marie Mattoon, Helene Maigille, Beatrice McCue, Albert Ross Parsons, J. Frank Rice, Louis Stillman, Stojowski assistants, and others. Free privileges.

Write for Summer Catalogue No. 5.

THE VON ENDE SCHOOL OF
MUSIC,

58 West 90th St., New York.

COLUMBUS MUSIC.

Columbus, Ohio, June 24, 1913.

Joseph Herman Stettner, cellist, and Irene Stettner, pianist, accompanied by their mother, Mrs. J. H. Stettner, have returned from Europe, where the two young musicians have been studying their respective instruments for the past ten years. Masters have been their leading teachers in Vienna, Leipzig, Berlin and Brussels. Columbus cordially welcomes these young artists home, and local musicians hope they will make concert headquarters in this city.

Louise Rinehart, violinist, of Columbus, graduated from the New England Conservatory, Tuesday, June 24. Miss Rinehart will return to Columbus, where she will aid in enriching our musical year as an active member of the Women's Music Club.

The altruistic department of the Women's Music Club will furnish a series of ten free organ recitals at Memorial Hall, taking place the first and third Sunday afternoons in October, November, December, 1913, and January, February March and April, 1914. The organists and soloists will be as follows: October 5—Mrs. Wilbur Thoburn Mills, organist Broad Street Methodist Church, and Alice Turner Parnell, soloist. October 19—Mrs. Edgar Greenville Alcorn, organist North Methodist Church; Mrs. Edward E. Fisher, contralto, and Edith Hill Combs, violin. November 2—Mrs. Arthur D. Wolfe, former organist Third Avenue Methodist Church, and Margaret Welch, contralto. November 16—Nina Dennis Beatley, organist Eastwood Congregational Church; Edith Seymour Smith, soprano, and Mabel Ackland Stepanian, cello. January 4—Jessie Crane, organist Wesley Chapel and Synagogue; Roswitha Smith, soprano; Mrs. Cassius Clay Corner, contralto. January 18—Katharine Gleason, organist St. Joseph's Cathedral; Grace Jeannette Brooks, contralto, and Maud Cockins, violin. February 1—Edith May Miller, organist Broad Street Church of Christ; Mary Barr, soprano, and Ethel Forest Nichol, contralto. February 15—Lena Arrick Heaton, organist First United Presbyterian Church; Evelyn Metcalf Silbernagle and Flora Hoffman Gates, soloists. March 1—Grace Eleanor Chandler, organist Baptist Temple, and Mrs. Amor W. Sharp, soloist. March 5—Clara Mitchell, organist Independent Botesland Church; Mrs. Stewart Beebe Norris, contralto, and Goldie Mede, violinist. This department will also furnish one program each without fee for the following city, county and State institutions, following out its policy of educational philanthropy: State Hospital—Mrs. Clarence B. Hoover, soprano; Flora Hoffman Gates, contralto; Lena Arrick Heaton, piano. Ohio State Prison—Mrs. James Taft Daniels, soprano; Margaret Welch, contralto; Edith Hill Combs, violin. School for the Feeble Minded—Laurene Elsie Ingals, soprano; Mrs. Edward E. Fisher, contralto; Maud Cockins, violin. School for the Blind—Mary Barr, soprano; Virvilia I. Wallace, contralto; Emily Church Benham, piano. Home for the Aged—Roswitha Smith, soprano; Mrs. R. M. Wanamaker, soprano; Lulu Aler, piano. The Altenheim—Harriett Marple, soprano; Mabel Ackland Stepanian, cellist. Home for the Friendless—Laura Evans, soprano; Mrs. Fred A. Ruth, piano; Louise Rinehart, violin. Crittenden Home—Mrs. Thomas E. Humphreys, soprano; Elizabeth Thompson Aler, contralto; Mrs. Harry E. Compton, soprano. Godman Guild—Lauretta Sheridan, soprano; Mrs. Stewart Beebe Norris, contralto; Mrs. Edward C. Fenimore, piano. West Side Social Settlement—Lydia Sayre Norris, soprano; Olive May Carroll, contralto; Alice Rebecca Rich, piano. St. Paul's Church Settlement—Evelyn Metcalf Silbernagle, soprano; Mrs. J. M. Bowman, soprano. Children's Hospital—Edith Seymour Smith, soprano; Mrs. Cassius C. Corner, contralto. Girls' Industrial School—Mrs. Joseph Drake Potter, soprano; Mabel Dunn, violin; Marion Wilson, piano. Boys' Industrial School—Mrs. Henry Lord, soprano; Ella Forrest Nichols, contralto, and Hazel Swann, piano.

ELLA MAY SMITH.

PANAMA-PACIFIC EXPOSITION BUILDINGS.

On the opposite page there are shown some pictures of the various buildings that are to adorn the grounds of the Panama-Pacific International Exposition, to be held at San Francisco, Cal., from February until December, 1915. From these interesting pictures it is possible to form at least some idea of the magnificent scale of this big exposition, to be held in commemoration of the completion of the Panama Canal.

The Triumphal Arch will adorn the east side of the Grand Court of Honor, the Court of the Sun and Stars, which in size will correspond to the area before the Cathedral of St. Peter's in Rome. This Triumphal Arch, which is to be larger than the Arc de Triomphe in Paris, will lead into the great East or Festive Court. The height of the archway will be 90 feet. The columns of the colonnade encircling the Court will be 60 feet in height. The group surmounting the arch is composed of figures symbolical of the Orient, including elephants, Arab warriors, and camels.

The imposing tower of the Administration Building is to be 400 feet in height, and will be embellished with statuary and mosaics. The summit of this tower will be adorned by a group of statuary supporting the globe, typifying the World.

In each of the four corners in the Court of Four Seasons, which is designed by Henry Bacon, creator of the Lincoln Memorial at Washington, there will be a great niche containing statuary typifying the four seasons, Spring, Summer, Autumn and Winter. The Court will be luxuriantly supplied with tropical plants and flowers.

The Italian Towers at the entrance to the Court of Palms will be 40 feet square of 200 feet in height. Two towers will adorn each side of the entrance of this Court, and will be identical in architecture. One of the towers is seen in the center of the illustration of the Court of Palms, shown on the opposite page. The Court of Palms is east of the Court of Four Seasons.

The dimensions of the Festival Court, exclusive of its opening on San Francisco Bay, will be 750 by 900 feet. One of the most impressive features of the Court will comprise a huge colonnade with columns 60 feet in height, screening the walls of the surrounding buildings. In the center of the Court will be a sunken garden 5 feet lower than the rest of the Court. Flowers and palms in the Court and behind the colonnade great mural paintings designed by Jules Guerin will lend color and imagery to the scene.

The Horticultural Building will be 630 by 295 feet in area, and will constitute one of the most notable structures of the kind ever built, being composed almost entirely of glass and set in the west end of the South Garden, opposite the Palace of Education, its glittering dome rising 165 feet above the ground.

Machinery Hall, the largest building at the Panama-Pacific Exposition, will be 367.8 by 967.8 feet, and will be decorated with more than a mile and a half of ornamental cornices. The architectural design of the building is based on the Roman arch motif, prototypes of which may be found in the big Roman baths of Hadrian and Caracalla. The interior arrangement consists of three naves 75 feet in width, 122 feet in height, and more than 900 feet long.

The ground of the Panama-Pacific International Exposition will parallel San Francisco harbor for a distance of nearly three miles, the greatest width will be one mile. The actual area of the grounds will be 625 acres, with additional land on the Presidio, which, it is said, may be utilized if necessary. The relative height of the buildings may be judged by the fact that the tower in the center of the drawing shown on the opposite side of the page will be 400 feet in height.

The night perspective of the Exposition with the searchlights anchored in the Bay and thousands upon thousands of electric ornamental lights will be one of surpassing beauty.

For these interesting pictures and data THE MUSICAL COURIER is indebted to the Panama-Pacific International Exposition Company, who kindly presented them through our San Francisco representative, Alfred Metzger.

MILWAUKEE MUSIC.

Milwaukee, Wis., June 25, 1913.

The determination of the managers of the Wisconsin Conservatory of Music, of Milwaukee, to make their school one of learning and to maintain its high artistic standard, was fully realized at their commencement exercises at Pabst Theater, Saturday evening. A program of unusual quality, representing the various departments, embodied selections for piano, organ, violin, voice, and included recitations and numbers for string orchestra by the conservatory pupils. All numbers were studiously prepared and excellently rendered. The president, Dr. L. F. Frank, addressed the class in appropriate and well chosen remarks,

drawing attention to the valuable asset of a thorough musical education not only to prospective professionals, but also to those who are seeking educational acquirements. The style of the work offered by the performing graduates left no room for doubt as to the standard of instruction at the Wisconsin Conservatory of Music, where thoroughness is its chief aim and important factor.

The program follows:

Conservatory Orchestra, Andante and Variations.....	Beethoven
Willy L. Jaffe, conductor.	
Organ, Third Sonata (first movement)	Guilmant
Gladys Brice.	
Vocal—	
Daybreak	MacFadyen
Heimliche Aufforderung	Strauss
Ida Vilter.	
Piano, Concerto in C major (second movement)	Beethoven
Grace Debbink.	
Octave Study	Kullak
Nellie Louise Hermon.	
Violin, Adagio	Ries
Jesse Raymond Meyer.	
Organ, Chromatic Fantasia	Thiele
Rose Ernst.	
Vocal—	
Immer leiser wird mein Schlummer.....	Brahms
Birthday Song	MacFadyen
Love Tide of Spring.....	Glazounow
Clementine Malek.	

Eleanor

SPENCER

Pianist

First American Tour Season 1913-14



Exclusive management:
ANTONIA SAWYER
1425 Broadway, New York

MASON & HAMLIN
PIANO

Conservatory Orchestra—	
Barcarole	César Cui
Romanse	César Cui
Walzer	César Cui
Piano, Concerto D minor.....	MacDowell
Larghetto Calmato—Presto Giocoso.	
Bessie Routt.	
Recitation, The Soul of the Violin.....	Margaret Merrill
Estelle Fielding.	
Violin, Sonata	Corelli
Minna Straesen.	
Vocal—	
Scene and aria from Freischütz.....	Weber
Wie nahte mir der Schlummer.....	Weber
Margaret Milch-Sittard.	
Piano, Concerto No. 1, E flat major.....	Liszt
Willy F. Lindner.	
Address and distribution of diplomas and certificates by President	
Dr. L. F. Frank.	

The following were awarded diplomas and certificates: Diploma—Alice Mae Andrus, Troy Center, Wis.; Mary Ethel Coyer, Stevens Point, Wis.; Bessie Clancy, East Troy, Wis.; Laura Dapprich, Milwaukee, Wis.; Ella De Meyer, Milwaukee, Wis.; Clara Engelhardt, Milwaukee, Wis.; Rose Ernst, Milwaukee, Wis.; Wanda Frank, Milwaukee, Wis.; Estelle Fielding, Milwaukee, Wis.; Nellie Louise Hermon, Marinette, Wis.; Flora Elizabeth Kloety, Milwaukee, Wis.; Elsa Knop, White Fish Bay, Wis.; Willy F. Lindner, Milwaukee, Wis.; Clementine Malek, Milwaukee, Wis.; Edwin H. Puchta, Milwaukee, Wis.; Bessie Routt, Milwaukee, Wis.; Erna Roth, Milwaukee, Wis.; Theresa E. Rietz, Random Lake, Wis.; Maybelle Sheridan, Milwaukee, Wis.; Margaret Milch-Sittard, Milwaukee, Wis.; Bertha A. Tintel, Milwaukee, Wis.; Agnes Urmanski, Milwaukee, Wis.; Ida Vilter, Milwaukee, Wis. Teacher's Certificate—Charlotte B. Apel, Milwaukee, Wis.; Elvia J. Albertson, Milwaukee, Wis.; Gladys Brice, Milwaukee, Wis.; Ruth Brockmann, Waukesha, Wis.; Anna C. Beck, Pewaukee, Wis.; Adelheid Busack, Bloomer, Wis.; Marie Conley, Milwaukee, Wis.; Alida M. Cooke, Eagle River, Wis.; Grace Debbink, Milwaukee, Wis.; Ada Hedwig Fischer, Cedarburg, Wis.; Edna A. Guth, Kewaskum, Wis.; Avice L. Handy, Milwaukee, Wis.; Marie Joerdens, Milwaukee, Wis.; Leona M. Jirucha, Racine, Wis.; Valeria Krause, Milwaukee, Wis.; Elisabeth Kreibohm, Milwaukee, Wis.;

Elinor Krueger, Milwaukee, Wis.; Evelene Kreuscher, Somers, Wis.; Jesse Raymond Meyer, Milwaukee, Wis.; Ruth Morehouse, Milwaukee, Wis.; Norma M. Norem, Milwaukee, Wis.; Mary D. Powers, East Troy, Wis.; Winnifred Rosenthal, Milwaukee, Wis.; Adele I. Seuel, Thiensville, Wis.; Mamie C. Seymer, Milwaukee, Wis.; Emma Selle, Milwaukee, Wis.; Louisa Swartwout, Milwaukee, Wis.; Minna Straesen, Milwaukee, Wis.; Ethel M. Smith, Chicago, Ill.; Emma Streng, Helenville, Wis.; Carrie Weiss, Mayville, Wis.; Anita Zielsdorf, Milwaukee, Wis.

The last of the mixed choruses to be heard this season was the Evangelical Lutheran Choir of St. Peter's Church, who elected to give Gaul's "The Ten Virgins," with the assistance of four prominent local singers, Helen Cafarelli, soprano; Elsie Bloedel, alto; Harry Meurer, tenor, and Anthony Olinger, bass; Miss Hewitt, organist, and Adele Graebner, pianist. The chorus, under the direction of Karl Jungkuntz, gave evidence of the most careful preparation, singing the difficult choruses with good tone and commendable enunciation. Mr. Jungkuntz conducted the work with the authority of a much older musician, and his development will be watched with keen interest. Madame Cafarelli, whose lovely soprano voice has been heard several times this season, gave a good account of the solos allotted to her, and was heartily applauded. The rich mellow tones of Miss Bloedel exactly suited the rather sombre numbers the composer has given the contralto. Especially praiseworthy were the duets by Madame Cafarelli and Miss Bloedel. Harry Meurer, the popular Milwaukee tenor, has never been heard to better advantage than on this occasion. He possesses one of the most beautiful voices in the city and his sound musicianship makes his performance thoroughly delightful. His enunciation is unusually good and his phrasing always of the intelligent artist. Anthony Olinger revealed a bass voice of wide range, evenly developed throughout, and sang his numbers with an ease that was truly refreshing. Winogene Hewitt, at the organ, gave solid support both to chorus and soloist and must be given credit for her share in making the work such a decided success. Adele Graebner supplied adequate accompaniments.

ALEXANDER MACFADYEN.

PITTSBURGH

Pittsburgh, Pa., June 26, 1913.

One of the best pupil recitals given in this city for some time was that of Arthur and Thelma Goetz, pianists, and pupils of J. Warren Erb. Mr. Erb can well be proud of these young artists, for artists they are in every sense of the word. Arthur is only thirteen years old, while his sister Thelma is only ten. It was a most finished performance, and both will, no doubt, be heard from in the near future. Mr. Erb presented the recital in Frederick's Hall. The program follows:

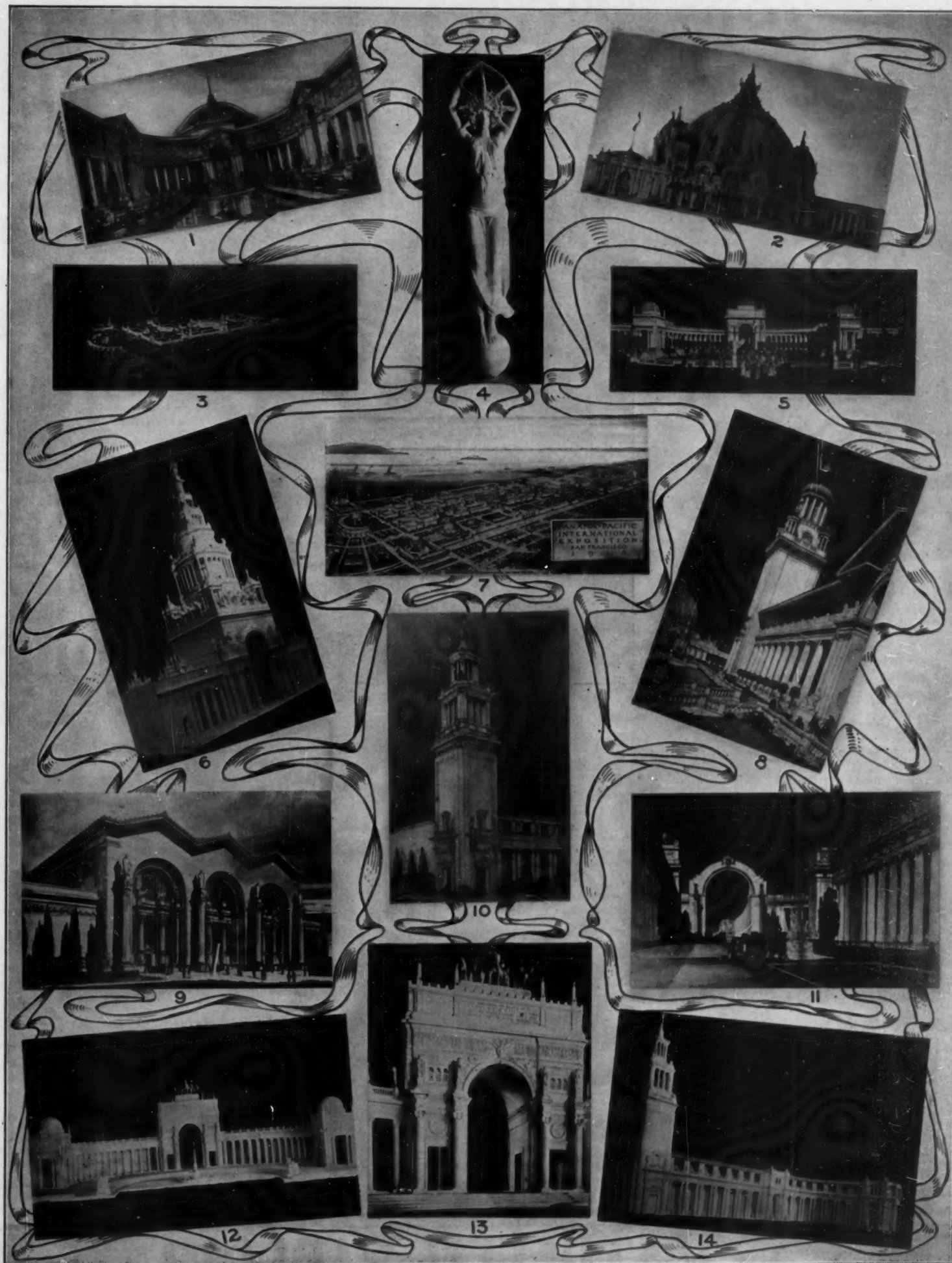
Fughetta in C minor.....	Bach
Three preludes	Bach
Thelma Goetz.	
Valse Coquette	Friml
Arthur Goetz.	
Sonata, C major, No. 3.....	Mozart
Andante—Allegro.	
Thelma Goetz.	
Intermezzo from Nalla.....	Delibes
Arthur and Thelma Goetz.	
Sonata, op. 2, No. 2.....	Beethoven
Allegro Vivace.	
Scherzo.	
Largo Appassionata.	
Arthur Goetz.	
Two Marionettes	MacDowell
Sweetheart.	
Clown.	
At the Fountain.....	Rheinhold
Thelma Goetz.	
Rhapsodie Hongroise No. 5.....	Liszt
Arthur Goetz.	

The summer night concerts opened at the Hotel Schenley last Saturday evening with the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor. The Pittsburgh Male Chorus, James Stephen Martin, conductor, as the assisting attraction. Programs of unusual interest have been prepared for the month of June and some good solos have been secured for July. June 24 the Uterpean Choral, Charles Albert Graninger, director, will be the attraction, while June 26 Mrs. F. H. Steele, contralto, will be the soloist. Other singers to appear will be May Marshall Cobb, Mrs. McClure, Gay Donaldson, Lucille Miller, Rose Leader, Will Rhodes and Zoe Fulton.

Final preparations have been made for the great international Eisteddfod to be held on this city during the week of July 1. This promises to be one of the greatest musical affairs ever held in this city. Choruses from all over this country and Europe will compete, while quintets, duets and solos will be other features of the competition. Exposition Hall has been arranged to seat 10,000 people.

HOLLIS EDISON DAVENNY.

PANAMA-PACIFIC INTERNATIONAL EXPOSITION.



Photos by W. W. Swadley, San Francisco, Cal. Photos copyrighted by the Panama-Pacific International Exposition Company.

- 1—Court of Palms.
- 2—Horticultural Building.
- 3—Night perspective of Exposition, showing searchlights anchored in the bay.
- 4—One of the figures that will surmount the Colonnade encircling the Court of Sun and Stars.

- 5—Section of the Grand Court of Honor.
- 6—Tower of Administration Building.
- 7—Diagram of the Panama-Pacific International Exposition.
- 8—The Court of Palms looking south toward Horticultural Building.
- 9—Facade of Machinery Hall.
- 10—Italian Renaissance Tower.

- 11—Court of Four Seasons.
- 12—Section of the great central court, the Court of the Sun and Stars.
- 13—Triumphal Arch.
- 14—Court of Palms.

An Athletic Pianist.

Edna Gunnar Peterson, the American pianist, who is to tour next season under the management of Gertrude V. O'Hanlon, of Chicago, is also known as an athlete. The accompanying snapshot was taken just after her recital in Kalamazoo, Mich.



EDNA GUNNAR PETERSON AT THE WHEEL WITH HER MANAGER, GERTRUDE V. O'HANLON, AND TWO FRIENDS.

Miss Peterson is seen at the wheel, and on the left inside is to be seen her manager, Miss O'Hanlon. The other ladies are friends of Miss Peterson.

Green Pleases Conductor on Orchestra Tour.

One of the sterling features of the singing of Marion Green, the noted Chicago basso cantante, is the musicianship displayed in his work, the many commendations he has received from conductors recently on that branch of his art (one of which follows) show how they appreciate that rarity—a musicianly singer:

EDGAR A. BRAZELTON
with
Lawrence Conservatory of Music,
Appleton, Wis.

June 12, 1913.

Marion Green, Chicago, Ill.:

MY DEAR MR. GREEN:—I wish to express to you my appreciation of your most excellent singing in the "King Olaf" and "Stabat Mater." Your voice has greatly improved in evenness of tone since last I heard you, and the same beautiful quality which always pleased has not been impaired by your strenuous activities during the past few seasons. The audience was greatly pleased with your interpretation of both works and I am sure that it was due to your knowledge of "King Olaf" that we were saved from a mishap in the last trio. I sincerely hope that we may have the pleasure of hearing you in song recital another season.

Very truly yours,

(Signed) EDGAR A. BRAZELTON.

MARION GREEN IN "ST. JOHN'S EVE."—Cowan.

Marion Green sang the bass role in his masterful way. It is always a treat to hear him and the audience regretted that he did not have more work in the cantata.—Elgin Daily News, May 23, 1913. (Advertisement.)

Yvonne de Treville's Versatility.

Yvonne de Treville, the "American Jenny Lind," is now spending some time in Southern California, where she is proving herself to be as versatile and charming an athlete as she is singer—as much at home in the saddle, on the golf links or tennis court, as she is on the operatic stage. Believing thoroughly in managing her own affairs, she is attending to her own bookings both in Europe and in America.

"There is an unquestionable value," she says, "in knowing what you want to do and to attend to it in person. No advance agent can do for me what I want to accomplish."

In the meantime she is very busy making plans for a strenuous season. Her programs differ from those of most grand opera singers for, besides singing from the operas in which she has appeared, she includes costume song recitals in her programs. Gowned as Mlle. de Maupin, she sings Lulli's beautiful compositions. She represents Jenny Lind in the vocal selections of her American tour of 1850: Meyerbeer's "Mad Scene" from Camp Silesia, Cesar Frank's "La Procession" and others.

Madame de Treville's signed engagements in the East are already made to January, 1914.

Maude Fay's European Triumph.

Below are two or three press notices of the splendid American dramatic soprano of the Royal Opera of Munich, Maude Fay. It will be noticed that they are from cities as far away from each other as Brussels and Amsterdam at one end of Europe and Budapest at the other; and that the composers in whose operas she appeared were the extremes Mozart and Wagner. This certainly gives a good idea both of Miss Fay's universal popularity in Europe and of her versatility as well.

Miss Fay found in Sieglinde a role which fitted her as well as those of Elsa and Elizabeth. Her delightful voice, her discreet charm, her tact, her taste, her expressive singing won for her the constantly increasing admiration of the audience. Really mar-



MAUDE FAY.

velous were the effusion of melody and passion in the duet of the first act, the play of emotion in the second act and the beautifully fervid expression of gratitude to Brünnhilde in the third.—La Chronique, Brussels, April 26, 1911.

Maude Fay gave to the Donna Anna ("Don Juan") moments of great power, both as singer and actress.—Pester Lloyd, Budapest, March, 1913.

First of all, I must mention the Elizabeth ("Tannhäuser"). Maude Fay. I have never before seen or heard such a wonderful interpretation of the part as hers. Beautiful in appearance, noble in her maidenly acting of the part, with her pure, velvety, brilliant voice, I cannot imagine a more sympathetic and complete performance of the Elizabeth. In the second act she was so much the center of all on the stage that the "Tannhäuser" drama was fairly changed to an "Elizabeth" drama.—Telegraaf, Amsterdam, May 11, 1913. (Advertisement.)

American Institute Recitals.

Kate S. Chittenden, dean of the American Institute of Applied Music, has issued the following general notice relative to the summer session recitals:

The following recitals will be held at the American Institute of Applied Music, 213 West Fifty-ninth street, New York, at 11.30 o'clock during the summer session:

Friday, June 27, piano recital, Alice Clausen, pupil of Miss Chittenden.

Tuesday, July 1, voice recital, Gladys L. Davis, pupil of Mr. Lanham.

Friday, July 11, piano recital, Rose Karasek, pupil of Miss Chittenden.

Friday, July 18, voice recital, McCall Lanham.

Friday, July 25, to be announced.

Friday, August 2, general recital.

Tuesday, July 15 and 29, at 12 o'clock, piano recital, Leslie Hodgson.

You and your friends are cordially invited.

ALICE L. SNELLING, Secretary.

Nahan Franko Delights Syracuse.

Nahan Franko and his orchestra appeared recently in Syracuse (N. Y.) for the first time, and the following enthusiastic press tributes show how completely the popular New York musicians established themselves in the esteem of the music lovers of that city:

Nahan Franko made his debut in Syracuse last night. His work as a conductor and violin soloist was greeted with long applause. Through such numbers as the "Tannhäuser" overture and the "Peer Gynt" suite (Grieg) he carried his players with great dignity and perfect assurance.

Some of the effects were remarkable for their delicacy and again for their brilliancy.

PLAYING VIOLIN, LEADS ORCHESTRA.

As a soloist Franko was unique and proficient. With violin in one hand and bow in the other he entered the conductor's box for his Saint-Saëns solo for the violin and before putting the bow to the instrument he brought the orchestra up to the point where he joined with them. Asked for an encore he gave a more spectacular work than the Saint-Saëns number and the effect was dazzling at times. The audience reached the height of its enthusiasm at the close of this number. As a soloist, he produces a choice tone and bows with remarkable beauty and certainty.—The Post-Standard, Syracuse, June 17, 1913.

TALENTED FRANKO.

Much has been heard about Nahan Franko's Orchestra, but to the great majority it was only a name until this concert. Now it stands for something more than a fine rendering of big things—the renderings had the temperament of the talented conductor and many colorings that were more than the score—they were the composer plus Franko and his men. Director Franko's own violin number brought a great recall and the waltz encore is a beautiful memory.—Syracuse Journal, June 17, 1913.

Franko's Orchestra triumphed on its own account. It shone by comparison with the larger and (presumably) more serious minded Boston Opera Orchestra of festival week. Franko played the so familiar "Tannhäuser" overture which Goodrich had played, and thus afforded an opportunity for direct comparison. There was perhaps a little extravagance in Franko's, and his brasses, striving



NAHAN FRANKO.

after volume, produced once or twice a rather strained effect. But the performance of the Franko Orchestra was infinitely the more inspiring.

A Strauss waltz—Franko is famous for Strauss waltzes—the Drorák "Humoresque" and some of the "Peer Gynt" suite were all excellently done. It was novel to see the director play his violin solo, conducting with his bow the orchestral openings and interpolations. He is a fine violinist, producing a tone which, though not especially large, has great beauty.—Syracuse Herald, June 17, 1913.



IN AMERICA
FOR THE SEA-
SON 1913-14.

Management:

KATHLEEN PARLOW

THE
GREATEST
WOMAN
VIOLINIST

Loudon Charlton, Carnegie Hall, New York

Katharine Goodson Sketched.

The accompanying picture is from a new and interesting black and white sketch of Katharine Goodson, by the well known Australian artist, Agnes Noyes Goodsir, an exhibitor in this year's London Royal Academy of Arts, who seems to have caught a very natural expression of this famous pianist so well known to America, and who is to make her fifth tour of this country next season, opening the tournee early in November.



Photo by Claude Harris, Ltd., 122 Regent Street W.
KATHARINE GOODSON.

itor in this year's London Royal Academy of Arts, who seems to have caught a very natural expression of this famous pianist so well known to America, and who is to make her fifth tour of this country next season, opening the tournee early in November.

Schumann-Heink to Sing at Ocean Grove.

Madame Schumann-Heink is to be the feature of the opening of the summer musical season along the Jersey

coast. Her managers, the Wolfsohn Musical Bureau, have arranged for her to give a song recital at the auditorium in Ocean Grove on Monday evening, July 21. This will be the first time that Madame Schumann-Heink will have been heard in such an extensive program at the popular resort.

More Praise for Cordelia Lee.

Cordelia Lee, the well known violinist, has been the subject of much favorable comment of late. Her delightful playing has won for her hosts of admirers in Europe and America. Appended are a few foreign criticisms:

An artist of rare talents. . . Especially the quality of her tone is of great beauty and enticing charm.—Leonard's Musikzeitung.

A musical character with strong temperament—awakens vivid interest by her expression, tone and technic.—Lokalanzeiger, November 4, 1910.

Brilliant technic, beautiful tone and deep sentiment in the cantilene.—Volkzeitung, November 4, 1912.

Cordelia Lee interpreted her program—Bach, Mozart and Saint-Saëns—with healthy sentiment, vivid tone and sufficient technic. Her clean cut playing gives us true joy.—Vossische Zeitung, November 5, 1910.

Cordelia Lee (violin) seems to be on the surest road to join the best representatives of her art. The concerto G flat by Bruch has never struck me as so beautiful as when played by her.—Die Musik, November 1, 1912.

On the other hand, the violinist, Cordelia Lee, playing in Klindworth-Scharwenka Hall, succeeded to strengthen our impression that she has great talents. Her rhythm, bow and execution breathed unusual energy, to which nothing but occasionally a trifle more of softness had to be added, to evoke perfect enjoyment.—Lokalanzeiger, October 17, 1912. (Advertisement.)

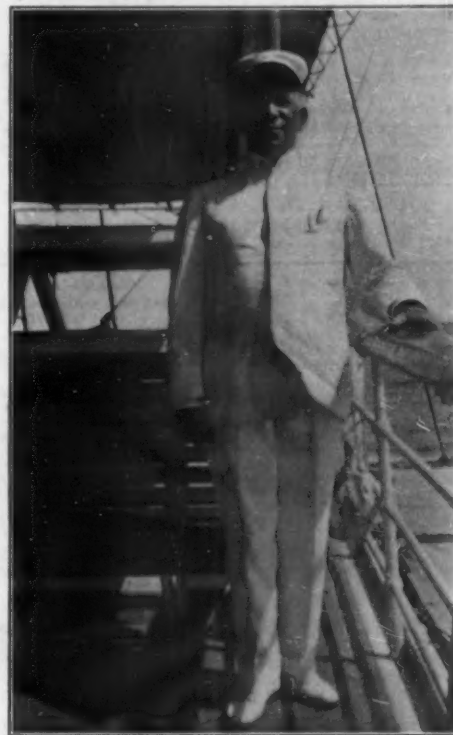
David Bispham on the Equator.

The accompanying snapshot of David Bispham was taken in mid-Pacific just when he was crossing the equator en route to Australia.

Mr. Bispham finished his American tour of one hundred and five concerts at Colorado Springs, April 18. He was immediately re-engaged to sing in that city and in Denver upon his return to the United States early in September. Arrangements are also on foot for Mr. Bispham to reappear at the Greek Theater, Berkeley, California, the day after he lands in San Francisco from Australia. At

Mr. Bispham's previous concert at the Greek Theater an audience of 6,000 heard him.

The distinguished American baritone gave two concerts in Honolulu the first week in May, en route to Sydney,



DAVID BISPHAM ON THE PACIFIC OCEAN EN ROUTE TO AUSTRALIA.

The noted baritone looks cool despite the fact that the vessel was just crossing the Equator when the snapshot was taken.

which were so successful that a third was demanded. The Star Bulletin of Honolulu says:

So great an impression has America's premier baritone made on the music lovers of this city, that it is with deepest regret that those who appreciate music that assays twenty-four carats pure, realize that he has gone.

Mr. Bispham's Australian season opened in Sydney, May 31.—(Advertisement.)

SUPREME

in her own art as the immortals of music and poetry in theirs.—London, England, Daily Telegraph.

ANNA PAVLOWA**WONDERFUL**

"No such dancing has been seen in the present generation."—New York Times.

Greatest Dancer of the Age
Begins Her

American Tour

In New York Oct. 17, 1913

After which she will appear in the
PRINCIPAL CITIES
of the
UNITED STATES and CANADA

"When much else is but a dim memory, **PAVLOWA** will live in the minds for all time."—London Eng., Standard.



Assisted by

M. Novikoff,

Premier Danseur Classique of the
Imperial Opera House, Moscow,
Solo Dancers, Corps de Ballet,
and Symphony Orchestra

ALL RECORDS BROKEN!!!

224

Performances in 6 Months Solidly Booked

PAVLOWA'S visit to THIS COUNTRY next season is in the course of a TOUR THAT WILL CIRCLE THE GLOBE, and is made by permission of the Imperial Russian Government and by Special Arrangements with the LEADING OPERA HOUSES of Europe, North, South and Central America, Australia, New Zealand, Japan, China and South Africa.

Management: PAVLOWA BALLET, Inc.

MAX RABINOFF and DANIEL MAYER, Managing Directors Metropolitan Opera House Building, New York

GERVILLE-REACHE Contralto**MARIE SUNDELIUS** Soprano**ARTHUR HACKETT** TenorExclusive Management:
GERTRUDE F. COWEN, 1451 Broadway, New York**BONARIOS GRIMSON** In America Season 1913-1914SOLOIST WITH LEADING ORCHESTRAS
Exclusive Management of Gertrude F. Cowen
1451 Broadway New York**FRANCIS ROGERS**Also a few Pupils
863 Park Ave., New York
Management:
LOUDON CHARLTON
Carnegie Hall**LESLEY MARTIN**, Bel CantoSTUDIO: 1425 Broadway, New York
SINGERS — Susanna Baker Watson, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Gertrude Hutcheson, George Remus, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti and many other singers now before the public in opera and church work.

America is to have its first opportunity in ten years to enjoy the Exquisite Art of

JACQUES THIBAUD

The Celebrated French Violinist

Thibaud will spend three months in America, opening his tour in Boston, Dec. 28th. He is certain to make a sensation.

Sole Management: **LOUDON CHARLTON**
Carnegie Hall New York**OVIDE MUSIN'S**
VIRTUOSO SCHOOL OF VIOLINRECOGNIZED AS THE LEADING SCHOOL OF VIOLIN-PLAYING IN THE UNITED STATES
TUITION BY PROF. MUSIN IN PERSON.FOR INTERMEDIATE, ADVANCED AND ARTIST VIOLINISTS. SPECIAL NORMAL COURSE FOR TEACHERS
VOCAL—Mrs. Ovide Musin (Annie Louise Tanner, "The American Nightingale").PIANO—Mrs. DELMAR WICKES (of Royal Conservatory of Liege, Belgium).
HARMONY, SOLFEGGIO—Prof. EDWARD KILANYI (of Columbia University).
Summer Term, from May 1st to July 31st.
Residence accommodations for out-of-town pupils.OVIDE MUSIN'S VIRTUOSO SCHOOL OF VIOLIN
51 West 76th St. (Dept. C.) New York, N. Y.**Alice Nielsen**
PRIMA DONNA SOPRANO

At Present Covent Garden, London

SEASON 1913-14 AMERICAN CONCERT TOUR

Personal Management: **CHAS. L. WAGNER**
1451 BROADWAY NEW YORK**OSCAR SAENGER**

TEACHER OF SINGING

Teacher of Mme. Josephine Jacoby, Contralto, formerly of the Grand Opera Co.; Mme. Marie Rappold, Soprano, Metropolitan Opera Co.; Mme. Bernice de Pasquell, Soprano Metropolitan Opera Co.; Henri G. Scott, Bass, Chicago Grand Opera Co.; Allen C. Mackley, Bass, Metropolitan Opera Co.; Orville Harrold, Tenor, London Opera House; Leon Rains, bass, Royal Opera House, Dresden, Germany; Rudolf Berger, tenor, Royal Opera, Berlin; Mme. Sara Anderson, soprano, Grand Opera, Australia and Germany; Kathleen Howard, contralto, Darmstadt; Mme. Carolyn Orman, soprano, Grand Opera, Chemnitz; Irvin Myers, baritone, Grand Opera, Italy; Joseph Baerstein-Regnias, Grand Opera, Germany; Bessie Bowman-Estey, contralto; Marie Stoddart-Gayler, soprano; Alice Merritt-Cochran, soprano; Laura Combs, soprano; Florence Hinkle, soprano; Mildred Potter, contralto; Mac Jennings, contralto; Louise Barnolt, contralto; John Young, tenor; George Murphy, tenor; Edwin Evans, baritone. Telephone 687 Lenox.

STUDIO: 5 EAST 81st STREET, NEW YORK

Helene Maigille with Von Ende School of Music.

Of marked importance to those interested in the musical activities of New York is the announcement that Helene Maigille, the prominent New York vocal teacher, whose splendid achievements have been spoken of in these col-



HELENE MAIGILLE.

umns on numerous occasions in the past, has connected herself with the Von Ende School of Music, 58 West Ninetieth street, New York City. This addition to the faculty of an institution regarded as one of the best of its kind in the metropolis, will, no doubt, come as a surprise to many. The Von Ende School, to be sure, could not find a more capable and delightful teacher than Madame Maigille, and this well known mistress of the art of vocal training would probably find it difficult to select

John J. Blackmore, Pianist.

John J. Blackmore, the young concert pianist and teacher, sailed for Europe, June 25, on the steamship Bluecher. Mr. Blackman will spend the summer in Berlin coaching with Arthur Schnabel, with whom he has already studied for several seasons, and whose system of modern piano playing, particularly his method which has effected a marked development and relaxation, Mr. Blackmore represents in this country.

Mr. Blackmore is a native of Chicago. He began his musical studies with Albert Platte, pupil of Rheinberger,



JOHN J. BLACKMORE.

studying later with William H. Sherwood, of Chicago. One year with Godowsky, and three years with Leschetizky followed. In the meantime he continued his studies in counterpoint and composition under Gounod and Berger. Mr. Blackmore has concertized from Chicago to San Francisco, before a large variety of audiences, having earned many most enthusiastic encomiums from press and public alike. He has also appeared in concert in the East with marked success, playing in New York, Cleveland, Oberlin and other musical centers, also making a short

a better institution, were she to judge by the results of past years' achievements.

They say teachers are born, not made; and this is true of Helene Maigille, who, early realizing her ability, studied throughout her young womanhood with the tireless energy and fine spirit of one who feels the honor and responsibility of a great lifework and the surety of mastering it. It was this conscientious feeling of the responsibility of either making or marring a voice, that, at an early age, sent her to Europe to perfect herself not only in the numerous languages of which she is mistress, but also in the methods of placing and rounding the voice which constitute the fundamental principles of her work. With this end in view, Madame Maigille began her studies first under Wartel, famous as the teacher of Christine Nilsson, and later under the eminent voice builder, Rosina Labord, teacher of Emma Calvé, Marie Delna, Madame Heglon and others. It was due to the latter teacher's intelligence and system that Helene Maigille found the method of unfailing voice placing, and laid a solid foundation for her bel canto training, which has since made her pupils distinguished. A less ambitious woman would have been content with the laurels won at that time, but her broad mind and high aims, as well as her unselfish spirit, were not satisfied to rest under the flattering success which was hers; she kept reaching higher, realizing her rare ability to create singers, and to place perfectly and make beautiful the voice of the talented pupil as well as that of the less fortunate seeker of fame or fortune. To that aim and end her life work has led her into every by-path, wherein might be found any additional knowledge by which her method might be perfected. No labor was too arduous, no line of study was deemed too long if it brought about the scientific knowledge of the vocal organs, understanding of the physical laws governing voice placing, the accuracy and perfection, delicate beauty and unforced volume of the voice. It is these things that have made Madame Maigille a noted teacher. Her high ideals, fine spirit and broad culture, youthful personality and sympathetic, close, and inspiring interest in each and every pupil, whether brilliant or plodding, win for her universal admiration and loyalty. Her accomplishments make one exclaim: "Who would not rather be a great teacher than a famous pupil?"

The Von Ende School of Music is to be congratulated for having added this distinguished teacher to its faculty.

Southern tour and a number of appearances with orchestra in Chicago, Seattle and Tacoma.

Mr. Blackmore has concertized considerably during the past season and already has a number of engagements arranged for the coming season. He will locate in New York this coming season, opening a studio in Carnegie Hall, in September. A four years' course of study is planned to cover a wide range of study, beginning with preparatory technical work, according to Leschetizky's ideas, with which the theoretical work should be studied and the formation gained of a fluent musical style and the ability to interpret the classic and modern schools. The technical side is largely built up through the intelligent use of the Schnabel technical materials with the more modern works of Cramer, Clementi, Chopin and Moszkowski.

Some press opinions follow:

John J. Blackmore, the brilliant young pianist, who made such a favorable impression at his debut with the Seattle Symphony Orchestra, again demonstrated his ability to please and charm by his artistic and musicianly performance.—Seattle Post-Intelligencer.

Mr. Blackmore's lovely, sympathetic playing and brilliancy of technic will not be forgotten soon.—Raleigh (N. C.) News.

Mr. Blackmore is a young pianist one may well predict a great future for.—Seattle Mail and Herald.

John J. Blackmore, Tacoma's best known pianist, proved enough of an attraction at the Ladies' Musical Club yesterday afternoon to almost fill Masonic Hall.—Tacoma Ledger.

John J. Blackmore, one of the most popular pianists of the Coast and a resident of Tacoma, appeared in concert in Portland last Thursday evening and scored a decided success both for himself and his home city. Unqualified praise such as is seldom accorded a young musician was given to him, both in the matter of applause and repeated calls for encores and in the newspaper criticisms of the following day.—Portland Oregonian. (Advertisement.)

Musical Stars for Minneapolis.

Albert K. Cox will present the following all star musical artists' series to the Minneapolis, Minn., public for the season of 1913 and 1914:

November 5—Pasquale Amato, baritone.
November 17—Margarete Matzenauer, contralto.
November 25—Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone.
December 13—Maud Powell, violinist.
January 1—Frances Alda, soprano; Frank La Forge, pianist, and Gutta Casini, cellist.
February 6—Alma Gluck, soprano.
February 11—Kathleen Parlow, violinist, and Wilhelm Bachaus, pianist.
February 16—Marie Rappold, soprano; Otilie Metzger, contralto, and Franz Egenieff, baritone.
March 11—John McCormack, tenor.
March 18—Clara Butt, contralto, and Kennerly Rumford, baritone.
April 2—Fannie Bloomfield Zeisler, pianist.

Severn Music Festival.

Seldom does one hear of a music festival, especially one of three days' duration, given entirely by pupils—and pupils of one studio. Mr. and Mrs. Edmund Severn have earned the high reputation which they enjoy through their ability backed by many years of experience. As instructors in the vocal, piano, violin and composition branches of music, they are not only well known, but so well known that students consider themselves fortunate to be enrolled under their banner.

For the past twenty-one years their pupils in Springfield, Mass., and vicinity have engaged in a series of concerts which of late have taken the form of a music festival and have become so popular that as early as January each season, people begin to apply for tickets. The concerts are given in the Central High School, which has a seating capacity of 1,000, and at the recent festival held on the evenings of June 18, 19, 20, the auditorium was filled each night and many turned away.

The three programs were arranged systematically; that of the first night, for the beginners and less advanced pupils; that of the second, for the more advanced; that of the third for the artists. Of the very young pupils Jamie Knox (nine years), Alice Meagher (ten years) and Anna Meyer (seven years) won rounds of applause for their violin playing, as did also Charlotte Meyer (eleven years), who furnished the piano accompaniments for her sister. On Thursday the honors were taken by Madeline Endron, pianist, and Howard Sanborn, violinist. Of the advanced pupils, Eleanor Cronin's beautiful rendering of the famous contralto aria "O don fatale," of Verdi, brought her three recalls, and René Hebert played the "Zigeunerweisen," by Sarasate, with remarkable skill. All the pupils did so well that it is difficult to discriminate, and it was unanimously noted that there were no slips made, even the youngest players conducting themselves with the assurance of veterans.

Following is the program of the final concert:

Russian airs (two pianos).....	Ravina
Albia Nantais, Mary O'Brien.....	
Violin, Souvenir.....	Drdla
Gertrude Browne.....	
Les deux Alouettes.....	Leschetitzky
Letizia Fleury.....	
Soprano, Serenade.....	Gounod
Josephine Hebert.....	
Violin, Sextet from Lucia.....	Donizetti-Saenger
Raymond L. Jette.....	
Sonata, first movement.....	R. Strauss
Eleanor Cronin.....	
Tenor—	
Kahne.....	Grieg
To My Beloved.....	Severn
George Cooley.....	
Violin, Spanish Dance.....	Rehfeld
W. A. Camerlin.....	
Witches' Dance.....	MacDowell
Marguerite Broderick.....	
Soprano, Hear Ye, Israel.....	Mendelssohn
Isabel Fellows.....	
Magic Flute fantasia (two pianos).....	Mozart-Lyaberg
Adelaide Work, Mrs. Severn.....	
Violin duet, Bolero.....	Bachmann
Ida E. Bagg, Hazel Marsh.....	
La Danse des Fees.....	Jaell
Pauline Caffrey.....	
Baritone, Prologue from Pagliacci.....	Leoncavallo
Robert Cratty.....	
Violin, Nocturne.....	Chopin-Sarasate
Howard Nichols.....	
Etude Romantique.....	Chaminade
Josephine Hebert.....	
Soprano, Concert Valse.....	Venzano
Charlotte O'Girr.....	
Violin, Ninth Concert, first movement.....	DeBriot
Marian Swift.....	
Twelfth Rhapsodie.....	List
Kathryn McGovern.....	
Contralto, O don fatale.....	Verdi
Eleanor Cronin.....	
Orchestra—	
Midnight.....	Godard
Spanish Dance.....	Mooskowsky-Saenger

Those who participated in the other concerts were: Laura Gauthier, Claire Bohemier, Elizabeth Barron, Rachel McComb, May Durkee, Edward Synch, Sydney Le Bow, Lillian Kelliher Ethel Henin, Harry Cratty, Nettie Sosner, Laura Robitaille, Annie Solin, Alice Meagher, Medah Chandler, Charlotte Meyer, Anna Meyer, Pauline Parker, Harriet McComb, Wilbur Marshman, Robert Cratty, Margaret Cole, Ida Pease, James Knox, Katherine Connell, Lillian Guy, Charlotte Elder, Corinne Bodman, Ethel Call, Claire Fitzpatrick, Cora Henin, Mabel Nantais, Revella Chessler, Mae Kelliher, Lillian Jones, Hilda Malia, Carlos Icaza, Agnes Delaney, Dora Provost, Olive Randall, Austin Stowell, Mae Black, Beatrice Isabel, Howard Sanborn, Beatrice Rivard, Minna Gardner, Robert White, Mignon Hatch, Grace O'Leary, John Granger, Hilda Malia, Olivene Sharon, Armande Charpentier, Constance Callahan, Pauline Farminger, Dora Provost, Madeline Gendron, Bertha Taylor.

One of the features was the students' orchestra, under the direction of Mr. Severn, which played with excellent spirit, tone, technic, rhythm and interpretation. The work of these young folk was all the more praiseworthy because the results were obtained with but few rehearsals, showing

the thoroughness of the Severn methods. Mrs. Severn played many of the accompaniments with her usual artistic command.



CENTRAL HIGH SCHOOL, SPRINGFIELD, MASS.

Mr. and Mrs. Severn will keep open their New York studio at 131 West Fifty-sixth street during the summer, in order to accommodate the many students desirous of studying during the vacation period.

Columbia University Announcement.

Columbia University, New York, makes the following announcement to singers in the University Festival chorus, Walter Henry Hall, conductor, for the summer session: The Festival Chorus will give two concerts during the summer session of the university.

In order to fill the places of those members of the permanent chorus who expect to be out of town during the summer, additional singers will be admitted to membership. Application should be made in writing to the conductor, Prof. Walter Henry Hall, at the university, who will appoint hearings. Early application is desired, as the chorus is necessarily limited. All singers are eligible whether students of the summer session or not.

Rehearsals will be held at Earl Hall, on Mondays, Wednesdays and Friday at 8 p. m., commencing on Monday, July 7, and ending on Monday, August 4.

Experienced singers, with the conductor's approval, may be excused from the full number of rehearsals, but must attend enough to qualify for each performance.

There are no membership dues. There will be no charge for the music used. Members will receive escort tickets for each concert.

Earl Hall, on the campus, west of the library, may be reached by Broadway and Amsterdam avenue surface cars, or by Broadway subway to 116th street station.

Programs—Tuesday evening, August 5, the oratorio of "The Messiah"; Thursday evening, August 7, "The Golden Legend," by Sir Arthur Sullivan, and orchestral selections.

The chorus will be assisted by Marie Stoddart, soprano; Edith Mary Gowans, contralto; Dan Beddoe, tenor; Frederick Martin, bass, and full professional orchestra.

James E. Devoe Visits New York.

James E. Devoe, the enterprising Detroit manager, was in New York on Friday, June 27, for the purpose of arranging some bookings of artists for the course he is to give in Detroit during the coming season of 1913-14.

CARL FLESCH

THE GREAT HUNGARIAN VIOLINIST

First American Tour January, February, March, 1914

Soloist:

Boston Symphony, Chicago Symphony, Cincinnati Symphony, New York Philharmonic, New York Symphony, Philadelphia Orchestra, St. Paul Symphony, Cleveland Symphony Orchestra Concerts, St. Louis Symphony Orchestra, Metropolitan Opera House Orchestra, Etc., Etc.

Exclusive Management:

HAENSEL & JONES, Acollan Hall NEW YORK

ALICE HUTCHINS BAKER

Exponent of the Summer Piano Classes.

with Franklin Cannon at Jamestown-on-Chautauque, N. Y., July and August, 1913. For Circular, address, 403 CARNEGIE HALL.

BYFORD RYAN

Three Years Leading Tenor, Opera Comique, Berlin

Vocal Studio: 28 West 62nd Street New York

Season of 1913-14
PRIMA DONNA SOPRANO
Metropolitan Opera House, New York
Assisted by Gutta Casini
RUSSIAN 'CELLIST, and
Frank La Forge, Pianist
Management: E. E. JONESTON
1451 BROADWAY NEW YORK

ALDA BAERNSTEIN-REGNEAS

TEACHER OF SINGING

New York: 133 West 80th Street

Tel., 3786 Schuyler

PAULO GRUPPE

"One of the World's Few Great 'Cellists'"

SEASON 1913-1914 Sole Representative: A. L. HUNTER, Tilden Bldg., 105 West 40th St., New York

FLORENCE MULFORD CONTRALTO

Personal Address:

1104 Broad Street, Newark, N. J.

Phone, 825 W-Market

Of the Metropolitan Opera Company

HAENSEL & JONES

Acollan Hall, 20 West 42d Street

NEW YORK

A PIANIST CERTAIN TO TAKE AMERICA AGAIN BY STORM

IS

Wilhelm Bachhaus

Who Pays His Second Visit To This Country
Next Season Beginning In November

For Terms and Dates, address

LOUDON CHARLTON, Carnegie Hall, New York

BALDWIN PIANO USED



George GARRETENOR
15 East 10th St. Tel. 2927 Stuyvesant New York

EDWIN

HUGHESLESCHETIZKY'S
Former Assistant
Schweigerstr. 2 Munich**HELENE MAIGILLE**AUTHORITY ON BEL CANTO
AND VOICE PLACEMENT
Summer Session: July 14 to August 23d
THE VON ENDE SCHOOL OF MUSIC
55 West 90th Street New York
Write for information**Mrs. PERCY JAMES SMITH**Soprano
Concerts, Recitals, Musicales
ADDRESS CARE MUSICAL COURIER

CARLOS

SALZEDOSOLO HARP METROPOLITAN
OPERA ORCHESTRA
MANAGEMENT: F. O. RENARD
216 West 70th Street New York**Christine MILLER**CONTRALTO
In Europe until
Oct. 1, 1913
Address: Care of American Express Co., Paris
Management: HAENSEL & JONES, Aeolian Hall, New York

CAROLINE

MIHR-HARDYSOPRANO
Address: JOHN HELL, Mgr. 264 West 94th St., NEW YORK Telephone 2400 River**REINALD WERRENATH**

BARYTONE

Management, THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York**Walter Henry HALL**Director Choral Music Columbia University
Conductor Columbia University Festival Chorus
Address, 49 Claremont Avenue Phone, Morning, 7070**Marguerite Melville Liszewska**

PIANIST

Glanzengasse 21, Vienna

JOHN McCORMACK

Celebrated Irish Tenor

Just closed a \$200,000 Tour. Returns
for February, March and April, 1914.Always and only under
personal management of CHAS. L. WAGNER, 1451 Broadway New York

FLORENCE

TRUMBULL

PIANISTE

Verbeiteria (ASSISTANT) to Theodor Leschetizky
Vienna, XVIII. Gontz Gasse 125

J. FRED

WOLLE

ORGANIST

Management, The Wolfssohn Musical Bureau
1 West 34th Street, New York**Jaime Overton**

VIOLINIST

Season 1913-14

MANAGEMENT: ANTONIA SAWYER
1425 BROADWAY NEW YORK**GIORGIO M. SULLI**Teacher of Carmen Melia, Clara
Clemens, Mrs. Lealia Joel-Hulse, Rein-
hold von Warlich, Mario Sammarco,
Lena Mason, Tarquinia Tarquini and
other well-known singers of Grand Opera
or Concerts.VOCAL STUDIO: 1425 Broadway
Metropolitan Opera House Building, New York
(Phone, 2762 Bryant)Public Recitals throughout season for
advanced pupils.

Write for Circulars.

HARDMAN PIANO EXCLUSIVELY USED

CAMPANINI CONDUCTS IN PARIS.For the benefit of a Beethoven Monument Fund a gala
evening took place at the National Opera House in Paris
on the evening of June 19, on which occasion CleofontePhoto copyrighted by Matsene, Chicago, Ill.
CLEOFONTE CAMPANINI.Campanini was especially invited by the Minister of Pub-
lic Instruction and Fine Arts to conduct the Verdi "Re-
quiem." Alessandro Bonci also took part, creating a fu-
reor by his finished style and beautiful voice. It goes with-
out saying that Campanini's appearance upon the platform
was the occasion for great enthusiasm and that he handled
the big chorus and orchestra with his usual consummatePhoto copyrighted by H. F. Schlattman, Mexico City, Mexico.
ALESSANDRO BONCI.ability. The veteran and idolized composer, Saint-Saëns,
conducted parts of his operas "Les Barbares" and "Dé-
janir."The only Beethoven number was the F major sonata for
piano and violin, finely played by Edouard Risler, pianist,
and Georges Enesco.Incidentally, Bonci has been engaged for the Chicago-
Philadelphia opera, unquestionably a splendid addition to
Campanini's forces.

Stuttgart's Royal Conservatory had 759 pupils last year.

WALTER SCOTT

Pianist - Teacher and Coach

3rd SEASON WITH LESCHETIZKY

SPECIAL SUMMER RATES

Vienna address: Severin Schreiber gasse 25/4 Vienna XVIII

on Turkenstanz Park

Home address: Canton Jct., Mass., U. S. A.

Warm Welcome for Arthur Fischer.Arthur Fischer, the young American pianist, will un-
doubtedly receive a warm welcome from his fellow town-
men when he appears at the Williamsport (Pa.) Festival
to be given by the Pennsylvania Sangerfest this week.
Mr. Fischer will appear at all three concerts, presenting
at each selections from his repertory which have won the
acclaim of critics during his recent concert appearances
in the East and in the South. At the first concert he will
play Chopin's Impromptu in F sharp major, Liszt's eighth
Hungarian rhapsodie, two pieces which are calculated to
disclose this artist's technical proficiency as well as his
pianistic art. For the second concert he has selected
Rachmaninoff's "Polichinelle" and "Jensen's "Galatca,"
while for the final concert he will play Tchaikowsky's
"Hunting Song," Schumann's "Warum" and the Liszt
transcription of the waltz from Gounod's "Faust."In appearing at this festival, Mr. Fischer will accom-
plish two things; he will demonstrate to his home folk
that he is a pianist of remarkable ability, who through
perseverance and assiduous labor has won his way into
the ranks of first class artists, and at the same time will,
no doubt, be accorded high honors and disprove the rule
that prophets are not without honor save in their own
country.Only recently Mr. Fischer rehearsed his programs be-
fore several prominent New York musicians, at the re-
quest of Henry Holden Huss, with whom he has been
coaching, and all were much gratified at the brilliant man-
ner in which the young artist rendered and interpreted
these compositions which, in themselves, are sufficient to
tax the capabilities of any pianist. Mr. Fischer is young,
and with his excellent equipment will no doubt feature
quite extensively next season in the music world.**Parisi-Kroeger Recital.**Signor G. Parisi and E. R. Kroeger gave the follow-
ing violin and piano recital under the auspices of the
Kirkwood Monday Evening Club, St. Louis, Mo., on
Thursday evening, May 29.Violin solo, Concerto (Allegro Festoso)Tartini-Pente
Piano solo, Polonaise in E.....Liszt
Violin solos—
Joy and Tears.....Tirindelli
Berceuse Dramatique.....Tirindelli
Notturmo.....Martucci
In an Italian Garden.....Tirindelli
Violin solo, Fantasia (Mignon)Thomas-Sarasate
Piano solos—
Egeria.....Kroeger
March of the Indian Phantoms.....Kroeger
Violin solos—
Scena Dramatica.....Tirindelli
Hongroise.....Hubay**Margaret Harrison's Summer Plans.**Margaret Harrison, the New York soprano, will spend
the major part of the summer at Harrison Valley, Pa.,
her native town. Miss Harrison has had an extremely
busy winter and spring season. Besides her work as solo
soprano in two leading New York churches, she has ap-
peared in a number of concerts and musical affairs. Next
season she intends to engage more extensively in concert
work and it is her intention, during the summer to en-
large her repertory in the secular field, as in sacred music
she is thoroughly equipped for any demands in that direc-
tion.**Gustav L. Becker to Stay in New York.**Gustav L. Becker, the well known pianist and teacher,
who was almost persuaded recently to leave the city to
accept a very lucrative offer from an important institu-
tion in the South, has decided to remain in New York.
Mr. Becker's large number of pupils and friends will be
glad to know of this decision.A professor of divinity who was spending the summer in
the Scottish Highlands was invited to baptize the infant
son of the local minister.When the time of the ceremony arrived, the guest gave
out for congregational singing a paraphrase much favored
on such occasions."Let us sing from the fifth paraphrase, beginning at the
second verse, 'As sparks in close succession rise,' he said.To his consternation the congregation giggled audibly.
Afterward, asking the clerk what he had done wrong, he
was told:"You must know, professor, the minister's name is
Sparks, and yonder is his tenth bairn!"—Yorkshire Post.

BAERNSTEIN-REGNEAS' SUMMER ACTIVITIES.

Baernstein-Regneas is too busy to take a vacation. One has only to try to get a word with this New York teacher at this season of the year, when so many studios are closed and people are occupied with summer recreations, to discover what a much-in-demand instructor he is. The large cool studio of Baernstein-Regneas now has a mid-season appearance with pupils, beginners and advanced, from all parts of the country. And "there is a reason."

One who knows the accomplishments of this man, who stands in the very front ranks of American vocal instructors, understand well why the ambitious and serious flock to him for advice and guidance. In the first place, in a comparatively short time, Baernstein-Regneas has equipped an unusually large number of singers for opera and concert work. And there are few cities where there is not at least one instructor, who profits by the fact that he or she has studied with this vocal authority. One reason for so phenomenal a success is the actual doing of something worth while—something which goes out into the world and comes back to the sender with tenfold increase.

At this time of the year teachers and professional singers from North, South, East and West pay their annual visit to New York; it is the time when the church singer has his or her one, two or three months' vacation, and the live ones, the ones who realize what a term of hard work and the expenditure of a little money with an authority like Baernstein-Regneas means to them in the way of advancement, pay their semi or tri-weekly visits to the Regneas studio. In consequence, through the concentrated work for which Baernstein-Regneas is well known, they return at the beginning of the fall season to their home cities, with a new and more effectual equipment to do their own work better, with greater ease and at increased remuneration.

Baernstein-Regneas can concentrate so much work in a short period of time because of his own actual experience in exactly the very branches he teaches—an invaluable asset. Baernstein-Regneas is a vocal technician and a maker of opera and concert singers. Only a short time ago he was exclusively engaged in opera and concert work. Everywhere he appeared the high standard of his technical singing was praised. As an interpretive artist he ranked with the best. The living over again of these very experiences with the student makes Baernstein-Regneas the remarkable man he is. It is the "actual doing" that is so valuable in giving one the necessary insight into any branch, to enable him to impart to others, and this clear insight of the whole situation is one of the causes of Baernstein-Regneas' singers being found in numerous prominent positions.

Dr. Carl Off for Europe.

Dr. William C. Carl, the eminent New York organist and director of the Guilman Organ School, sailed for Europe yesterday, July 1, on the Rotterdam. Dr. Carl will go direct to Paris to visit the family of the celebrated French organist, Guilman, and take with him the fund of 5,000 fr., which is the contribution, to date, of American musicians and admirers of Alexandre Guilman toward the Guilman memorial soon to be erected in his home city. Later Dr. Carl will visit the principal music centers of Europe in search of new material and novelties for next season. He will interview a number of prominent musicians upon important features in the music world in which he is interested. His period of recreation will be spent in Switzerland. Dr. Carl will return in September in time to open the winter term of the Guilman Organ School, and already the applications are numerous enough to warrant a full class for the coming year.

During Dr. Carl's absence, Harold Vincent Milligan, organist of Plymouth Church, Brooklyn, and a postgraduate of the school, will substitute for him at the Old First Church, New York, at the usual services and will also play the Monday evening recitals, the seventieth of which will be given on July 7.

Alice Garrigue Mott En Route to Europe.

Alice Garrigue Mott, the well known New York vocal teacher, who was detained in the city, sailed direct for Italy, July 1. Madame Mott will also go to Switzerland, where she will visit Marcella Sembrich and Louise Cappiani. Owing to the large number of engagements booked for Madame Mott's professional artists, she will resume teaching

During July, August and September, many artists will be preparing their repertory prior to joining various opera companies in the fall. With such an authority as Baernstein-Regneas at hand, the necessity for going abroad does



BAERNSTEIN-REGNEAS
As the Cardinal in Halevy's opera "La Juive."

not exist, as his record for equipping opera singers, considering the short time since he withdrew from active public singing, has perhaps rarely been equalled.

There is presented herewith Baernstein-Regneas as the Cardinal in Halevy's "La Juive," one of the many parts that made him one of the leading operatic singers of his day.

in New York about September 15. Carrie Bridewell, Marie Kaiser and Margaret Harrison have early autumn concert engagements. Max Salinger, baritone, is engaged for the Maine festival. A. Zolty, basso, has contracted for first bass parts at the Century Opera. Both Salzinger and Zolty are from Vienna, both have sung in grand opera there and in Berlin, besides many other German cities. They came to study with Alice Garrigue Mott in New York because they heard the liberated, fresh tone employed by her artist-pupils abroad. The great tragedienne, Bertha Kalich, Hedwig Reicher and Rita Jolivet will all appear in new plays this coming season. Lilly Dorn is also booked for a tour of the Pacific Coast under the direction of L. E. Behymer. For the benefit of the voices and to attend the rehearsals of the above mentioned artists Madame Mott must open her next season at an early date.

Virgil Piano Conservatory Recital.

Among the closing recitals given at the Virgil Piano Conservatory, one given by students in the intermediate grades was especially charming and interesting. A large and appreciative audience greeted the players. The entire program was played from memory and apparently without a break.

Lulu Ricci's rendition of "Au Matin" (Godard) was a pleasing and delightful interpretation.

Chloe Skilton played the Chopin Prelude No. 20 with breadth and excellent tone shading, followed by a Moskowski waltz, which afforded her an opportunity for brilliant playing. Miss Skilton certainly has talent and keen appreciation of musical effects.

Samuel Robbins, of Pittsburgh, who has been a student

for the past year at the Virgil Conservatory, played a Serenade by Backer-Grondahl, and the Berceuse, by Schytte, with unusually excellent tonal effects, phrasing and pedalling; his execution was smooth, clear and flowing, and his conceptions artistic.

Mary Allen, whose home is in Florida, and who has devoted herself to piano study this year at the Virgil Piano Conservatory, may well be proud of her achievements. She has a brilliant and effective style, good execution, and like all of the other players, an excellent memory. It is needless to say that she won her audience and secured most hearty applause. Her pieces were "Barcarolle" (Godard), "Gavotte" in B minor (Nassberg), and "Air de Ballet" (Chaminade).

Emma Lipp added to the interest of the recital by playing one of Mrs. Virgil's charmingly bright compositions recently published, called "Distant Chimes," which she had learned on a "Tek" without ever hearing it. She played it on the "Tek" for the audience, and then stepped over to the piano and played it for the first time with tone. The piece was perfectly rendered, and even played with excellent expression, much to the delight of the audience. Following this she played a brilliant and exceedingly enjoyable Mazurka by Strelezki, which showed to a great advantage her excellent execution, and also afforded an opportunity for the display of her unusually fine musical ability and expression.

Modena Scovill was heard to a fine advantage in "A. D. 1620," and "To the Sea," by MacDowell, and also in the brilliant and effective piece by Lavallee, called "Butterflies," in which she displayed fine mental concentration and wonderful velocity.

The numbers played by Ethel Leese, of Trenton, N. J., were "Aufschwung" (Schumann), "Berceuse" (Chopin), and "Rhapsodie," No. 13 (Liszt). Her playing was characterized by beauty of tone and excellent phrasing, as well as brilliancy of execution.

Modena Scovill and Ethel Leese, belong to the class of advanced students, many of whom are accomplishing remarkable results.

More Damon Pupils Meet with Success.

An interview with Geraldine Damon, the well known voice builder, of Pittsburgh, Pa., reveals some very interesting facts regarding this successful teacher's work. During the past season her many pupils have kept her unusually busy. The recitals at her studio and outside concerts at which she has presented her students, have all proven fine achievements.

Miss Damon is a retiring little woman, who prefers to be known by her work rather than by her charming personality. At a public recital on Thursday evening, June 5, given in the ball room of the Rittenhouse, where over four hundred interested listeners would gladly have had her share the honors with her pupils, she withdrew, declining to come before the audience. Six of Miss Damon's artist-pupils took part on this occasion, rendering their numbers splendidly. The program follows:

Dorothy's Wedding Day (song cycle).

words and music by H. Lane Wilson
Ring Out! Ring Out! Carillon
Softly O'er the Mountain's Brow Aubade
Now the Lark Is Up Above Gavotte
Fairest Maiden Musette
Oh! How I Love Thee! Minuet
All the Bells Are Ringing Gigue
Dear Child For Whom I've Prayed Sarabande
Did You Ne'er Hear the Tale? Pastorale
O! Both Be Now the Blessing Pavana
Ring Out, Ring Out! Finale
Voi che sapete Mozart
Mon coeur s'ouvre a ta voix (Samson et Dalila) Saint-Saens
Romance Debussy
Bon Jour Suzon Pessard
I Knew a Hill Whelpley

Miss Dilworth.
Dick, theure Halle (Tannhäuser) Wagner
In the Time of Roses Reichardt
Sunlight Harriet Ware
Coarthy MacDermid
Japanese Maiden Gaynor
Mrs. Laughlin.
Minnelied Brahms
Vergebliches Standchen Brahms
Alleræelen Strauss
Verborgenhelt Wolf
Mother o' Mine Tours
Mrs. McCurdy.

The Pittsburgh Despatch of June 15, 1913, gives in full the account of Miss Damon's closing musicale, speaking in flattering terms of this able teacher's work.

Miss Damon will spend the summer months with her family at their home on the north shore, near Boston, opening her studio again upon her return in the fall.

First
American
Tour
1913-1914

CORDELIA LEE

Famous
Violin
Virtuosa



PHENOMENAL SUCCESS IN GERMANY—AUSTRIA—RUSSIA.

Direction: ANTONIA SAWYER, 1425 Broadway, New York

BOSTON

'Phone, 5554 B. B.
108 Hemenway Street,
Boston, Mass., June 29, 1913.

At an informal recital given at the Studio of Clara Munger in the New Century Building on Monday evening, Katherine Lincoln, the well known soprano and vocal teacher, introduced her eighteen year old pupil, Helen Choate, in a program of song and operatic selections. As Miss Choate has but just completed her first season of vocal study this recital was given entirely with the idea of revealing to friends and others interested what had been accomplished in this time, rather than of presenting a finished product. That this young girl possesses indisputable vocal gifts was quite evident to all those present. Her voice, a clear, strong soprano of much sweetness, is produced with absolute naturalness and freedom from effort. It is perfectly placed, covers a wide range, and should amply repay further cultivating, her progress in this one season with Miss Lincoln having been quite remarkable. A refreshing lack of self consciousness, which made every one feel at ease, further enhanced the unusual impression made by Miss Choate.

The commencement exercises of the New England Conservatory, class of 1913, took place at Jordan Hall on June 24, when seventy-two students received diplomas. Participating in the concert given as part of these exercises were the following members of the senior class, while the Conservatory Orchestra furnished accompaniment to some of the numbers: Howard Monroe Goding, East Dedham, organ; Gladys Alma Cooper, Boston, piano; Marguerite Catherine Neekamp, Ironton, Ohio, vocal; Virginia Stickney, cello (accompaniment); Mima Belle Montgomery, Salda Col., and Clara Risa Olive Whipple, Boston, vocal duet; Sara Helen Littlejohn, Galveston, Tex., piano; Elizabeth Nelson Wood, Winchendon, vocal; Guy S. Maier, Buffalo, N. Y., piano; Mary Wicks Boiesseau, Danville, Va., and Ella Ruth Lucas, Evanston, Ill., vocal duet; Clara Adeline Nickles, West Somerville, organ; Anton Eugene Mainente, Boston, and Antonio di Lascia, Boston, flute duet. The diplomas were presented to the graduates by Director Chadwick, who made an address, and remarks also were made by Wallace Goodrich, dean of the faculty.

American Composers' Night at the Symphony Hall "Pops" proved most interesting, several of the numbers played having their first hearing in this city. Mr. Lenon deserves a vote of thanks for this innovation, as well as for his skillful conducting throughout the evening. Following is the program in full:

March, El Capitan Sousa
Pizzicato and Adagio from Suite in E major.....Arthur Foote
Aladdin, from Chinese Suite.....Kelley
In the Palace Gardens—Serenade.
At the Wedding of Aladdin and the Princess.

Priscilla WHITE Teacher of Singing
102 Pierce Building BOSTON - MASS.

Anita DAVIS-CHASE SOPRANO
Vocal Studios: Pierce Building, Boston
Residence: Riverbank Court, Cambridge

CLARA TIPPETT
TEACHER OF SINGING
102 Pierce Building Boston Mass.

ELIZABETH CUNNINGHAM SOPRANO
Formerly of Boston Opera Co.
Available for Concert, Oratorio, Recital ROOM 10, 177 HUNTINGTON AVENUE, BOSTON

STEPHEN S. TOWNSEND
BARITONE SOLOIST TEACHER OF SINGING
Lang Studios: 6 Newbury St., Boston

HULTMAN-McQUAID SCHOOL OF MUSIC
443-445-444 DAY BUILDING, WORCESTER, MASS.
(Mr. Hultman's Boston Studio 516 Huntington Chambers)

PAUL HULTMAN, Piano MARGARITE McQUAID, Viola, Theory ROBERT MOROSINI, Vocal
JOHN NORMAND, Cello BONE WIDELL, Direction

Charles **ANTHONY** PIANIST
STEINERT HALL, BOSTON

Mr. & Mrs. **HUBBARD** Vocal
Arthur J. Instruction
Symphony Chambers Boston

Overture, Jeanne d'Arc Conversa
Overture, Euterpe Chadwick
Prelude to Act II, Cyrano de Bergerac Damrosch
Hopi Indian Snake Dance Gilbert
To a Water Lily MacDowell
To a Wild Rose MacDowell
Selection, Robin Hood DeKoven
Marche et Scène Orientale Shepherd
The Rosary Nevin
Narcissus Nevin
Pan Americana Herbert
March, Seattle's Golden Potlatch Hadley

Via the London correspondent of the New York World comes the news that Madame Edvina, a favorite member of the Boston Opera Company last season, will sing leading roles in French and some Italian operas at the Metropolitan Opera House next winter. She is at present appearing at Covent Garden, London, with enormous success.

Louis H. Mudgett, manager of Symphony Hall, and of the popular series of Sunday concerts given there in the winter season, leaves next week with Mrs. Mudgett for their summer camp on Lake Winnepesaukee, N. H.

Director Carl Faeltin, of the Faeltin Pianoforte School, called forth praise of a most extravagant nature at the recent recital which he gave at Augusta, Me., on June 18. Of his playing the Daily Kennebec Journal has this to say:

Director Faeltin adopts a different method from the majority of male manipulators of the ivory keys. His method is sincerity and simplicity itself, as was noted from the start of Schumann's virile "Novellette." Here was an opportunity to impress by nervous action. Instead, the performer seemed to seek simply the interpretation of the music. . . . There is nothing sensational in his action. He plays with inspiration and yet reserve. His touch is exquisite and true and his pedal work in harmony with these traits. He is a master as well as a student of the masters.

BLANCHE FREEDMAN.

Spooner to Sail Soon.

Philip L. Spooner, the young American bel canto tenor, who has so splendidly fulfilled predictions during the past season in a large number of brilliant performances, will soon sail for Europe on a combined business and pleasure trip. Mr. Spooner has been working assiduously of late at his repertory, some of the important arias and songs being as follows:

Arioso (cantil) Pagliacci.....Leoncavallo
Aria, La Boheme.....Puccini
Aria, Tosca.....Puccini
Aria, Manon Lescaut.....Puccini
Aria, Girl of the Golden West.....Puccini
Aria, Rigoletto.....Verdi
Aria, Aida.....Verdi
Aria, Ballo in Maschera.....Verdi
Aria, Lombardi.....Verdi
Aria, Traviata.....Verdi
Aria, Vesperi Siciliani.....Verdi
Aria, La Favorita.....Donizetti
Aria, Don Sebastiano.....Donizetti
Aria, Don Pasquale.....Donizetti
Aria, Lucia di Lammermoor.....Donizetti
Aria, Sonnambula.....Bellini
Aria, Plauto Magico.....Mozart
Aria, Così Fan Tutti.....Mozart
Aria, Il mio tesoro intanto Dalla sua pace—Don Giovanni.....Mozart
Aria, O del mio dolce ardor—Orfeo.....Gluck
Aria, Cielo e Mar—La Gioconda.....Ponchielli
Aria, Salut! demeure—Faust.....Gounod
Aria, Romeo et Juliet.....Gounod
Aria, Inpirez Moi—Queen of Sheba.....Gounod
Aria, Lullaby—Jocelyn.....Godard
Aria, La Fleur, etc.—Carmen.....Bizet
Aria, Romance—Les Pêcheurs des Perles.....Bizet
Aria, Dai Campi, Meistofele.....Boito
Aria, Recit and Romanza—Reginella.....Braga

Aria, Je suis seul—Manon.....Massenet
Aria, Le Reve de Des Grieux—Manon.....Massenet
Aria, Aubade—Le Roi d'Ys.....Lalo
Aria, O Paradis—L'Africaine.....Meyerbeer
Aria, Presled—Die Meistersinger.....Wagner
Aria, Standchen.....Brahms
Aria, Standchen.....Handel
Wie Melodien Zieht es Mir.....Brahms
Standchen.....Strauss
Gute Nacht.....Franz
Aus Meinen grossen Schmerzen.....Franz
Nachtlied.....Franz
Herbst.....Haile
Gypsy Serenade.....Henschel
Rose wie list du? (seventeenth century).....Spohr
Du Bist wie eine Blume.....Rubinstein

SONGS IN ENGLISH.

Hark! Hark! the Lark.....Schubert
Merry Farewell.....Ludwig Hess
Where the Roses Bloom.....Beicherdt (1778-1845)
The Hour of Peace.....Hahn
Kerry Dance.....Molloy
Dresden China.....Molloy
I Hear You Calling Me.....Marshall
Come to the Garden, Love.....Mary Turner Salter
I Breathe Thy Name.....Mary Turner Salter
Remembrance.....Will C. McFarland
Long, Long Ago.....T. Haynes Baily
Endearing Young Charms.....(Words by Tom Moore)
Across the Fair Blue Hills, Marie.....George Marston
Break, Break, Break.....Frank Bibb
Persian Love Song.....Frank Bibb
At Parting.....James H. Rodgers
Summer Wooing.....James H. Rodgers
A Cycle of Life (five songs).....Landon Ronald
Thy Beaming Eyes.....MacDowell
My Jean.....MacDowell
Cradle Song.....Le Massena
Dawn.....Cadman

Marion David to Assist Ross David.

Marion David, the pianist and accompanist, who has been in Paris a year studying with Jean Verd, accompanying Oscar Seagle, the baritone, and other prominent artists, and acquiring French diction, will assist Ross David, the teacher of singing, at his summer home at Eagles Mere, Pa., where Mr. David has a large class. Miss David will return to New York on September 1, and will be prepared to accept engagements in concert, recital, chamber music or touring, also coaching, especially English and French opera and repertory. Miss David will also be available as accompanist for both vocalists and instrumentalists.

At a recent appearance at the Salle de Foyer, Paris, Miss David played Rachmaninoff's "Prelude" in masterly style and won deserved praise. Unlike most pianists her accompanying is all that can be desired, and Oscar Seagle and others have expressed their praise and appreciation of it and have heartily recommended her.

Miss David's address in New York will be at Carnegie Hall, where she will share a studio with her brother, Ross David.



IRMA SEYDEL
VIOLINIST

Now concertizing in Europe. Returns Oct. 5th for American Season 1913-14, when she will appear with leading Symphony Orchestras.

For terms and dates now booking address **T. SEYDEL**, 70 Westland Avenue, Boston.

Mme. de BERG-LOFGREN
Teacher of Voice "Barba Method." Recital, Oratorio and Opera
Address 70 Westland Avenue, Boston Tel. 2563 M-Sook Bay

ETHELYNDE SMITH
SOPRANO
485 Cumberland Ave. Portland, Me.

ALICE ELDRIDGE
PIANIST
Address: RICHARD NEWMAN, Steinert Hall Boston, Mass.

GUSTAV STRUBE
CONDUCTOR-COMPOSER-VIOLINIST
Residence Studio: 70 Hainsboro St. Phone 3629 W-B. B.

FOX-BUONAMICI SUMMER SCHOOL OPENS
JUNE 9th
Steinert Hall, Boston
SCHOOL OF PIANOFORTE PLAYING

KATHERINE LINCOLN SOPRANO
New York Studio—Saturday and Monday
15 West 34th Street
Boston—Pierce Building
Management: Soterius & Company
1 West 34th Street, New York

ELIZABETH TOPPING Solo
Pianist and Teacher
Residence Studio
528 West 114th St.
Phone 5282 Morningside

N. WATERMAN BARITONE
Oratorio, Recital
and Opera
Teacher of Singing
STUDIO: New Century Building 177 Huntington Avenue, Boston

Volpe and His Orchestra at Central Park.

An interesting series of public concerts is attracting multitudes of lovers of good music to Central Park, New York. Arnold Volpe has arranged a series of programs comprised of works by leading composers. Each concert will open with the "Star Spangled Banner" and close with "America." Mr. Volpe and his orchestra are always a decided attraction to New Yorkers and these summer concerts promise to draw even larger audiences than ever in the past. The programs from June 29 to July 5, inclusive, are herewith appended:

SUNDAY AFTERNOON, JUNE 29.**Star Spangled Banner.**

March, The Prophet.....Meyerbeer
Overture, Rienzi.....Wagner
Fantasia, Pagliacci.....Leoncavallo
Largo.....Handel
Waltz, Espana.....Waldteufel
Scenes Napolitaines.....Massenet
Oboe solo, Fantasia, Rigoletto.....Verdi-Daelli
C. Addimando.

Prelude, Aragonaise and Toreador from Carmen.....Bizet
Barcarolle, Tales of Hoffman.....Offenbach
Malaguena, from Boabdil.....Moszkowski
America.

TUESDAY EVENING, JULY 1.**Star Spangled Banner.**

March, Queen of Sheba.....Gounod
Overture, Freischütz.....Weber
Fantasia, Hansel and Gretel.....Humperdinck
Solvejg's Song.....Grieg
Valse Caprice.....Rubinstein
Overture, Zampa.....Herold
Violin solo, Prize Song.....Wagner

Spanish suite, La Feria.....Lacombe
Humoresque.....Dvorak
Farandole, L'Arlesienne.....Bizet
America.

WEDNESDAY EVENING, JULY 2.**Star Spangled Banner.**

Choral and Fugue.....Bach
Symphony, New World.....Dvorak
Invitation to the Dance.....Weber-Weingartner
Overture, William Tell.....Rossini
Violin solo, Andante Religioso.....Vieuxtemps
F. Landau.

Romance, The Avowal.....Volpe
Funeral March of a Marionet.....Gounod
S'Kommet ein Vogel geflogen (numerous variations in the manner of Bach, Haydn, Mozart, Strauss, Verdi, Gounod, Wagner, and Military March).....Ochs
America.

THURSDAY EVENING, JULY 3.**Star Spangled Banner.**

Polonaise Militaire.....Chopin
Overture, Magic Flute.....Mozart
Fantasia, Tosca.....Puccini
March of the Dwarfs.....Grieg
Waltz, Eugen Onegin.....Tchaikowsky
Overture, Poet and Peasant.....Suppe
Violin solo, Raroles du Cœur.....Massenet
F. Landau.

Ballet music, Feramors.....Rubinstein
Perpetuum Mobile (musical joke).....Strauss
Fete Boheme.....Massenet
America.

FRIDAY EVENING, JULY 4.**Star Spangled Banner.**

March, Stars and Stripes Forever.....Sousa
Overture, Tannhäuser.....Wagner
American Fantasia.....Herbert
Waltz, The Skaters.....Waldteufel
Second Rhapsodie.....Liszt
Overture, Orpheus.....Offenbach
Violin solo, Meditation (Thais).....Massenet
F. Landau.

Selection, Faust.....Gounod
Waltz song, Sympathy.....Friml
March, Maryland.....Mygrant
America.

SATURDAY AFTERNOON JULY 5.**Star Spangled Banner.**

Wedding March.....Mendelssohn
Overture, Phedre.....Massenet
Fantasia, Il Trovatore.....Verdi
Prelude, Act III, Lohengrin.....Wagner
Waltz, Wine, Woman and Song.....Strauss
Overture, Raymond.....Thomas
Clarinet solo, Cavatina (Ernani).....Verdi
H. Leve.

Vestertthoughts.....Herbert
Punchinello.....Herbert
Sextet, Lucia.....Donizetti
Ballet music, Faust.....Gounod
America.

SATURDAY EVENING, JULY 5.**Star Spangled Banner.**

March Militaire.....Schubert
Overture, Mignon.....Thomas
Fantasia, Huguenots.....Meyerbeer
Intermezzo, Jewels of the Madonna.....Wolf-Ferrari
Ride of the Valkyries.....Wagner
Overture, Light Cavalry.....Suppe
Violin solo, Hejre Kati.....Hubay
F. Landau.

Selection, Rigoletto.....Verdi
Waltz, Violets.....Waldteufel
Slavic March.....Tchaikowsky
America.

Falk Going to Europe.

Jules Falk, the noted violinist, will sail for Europe next Saturday. Mr. Falk has just completed his 1912-13 tour, which covered the entire Middle West, south as far as San Antonio, and the East. His present arrangements in Europe call for his services in Belgium, Holland, Southern England and Denmark. Mr. Falk will return to America October 17.

L E O SLEZAK**BISPHAM****Elsa Deremeaur****GEORGE HAMLIN****Management: Haensel & Jones
Acolian Hall, New York****DRAMATIC TENOR**
IN AMERICA JANUARY TO JUNE 1913
**Management: HAENSEL & JONES
AEOLIAN HALL NEW YORK****Summer of 1913 in Australia****For Terms and Dates Address:
FREDERIC SHIPMAN
3835 Flournoy St., Chicago, Ill.****Concert Season
SEASON 1912-1913
Management: Antonia Sawyer
1428 Broadway, New York
"Steinway Place"****Chicago Grand Opera Co.****Personal Representative
(West of Chicago)
Miss Alma Voedisch, 3836 Wilton Ave., Chicago****VAN YORX****WHITEHILL****A. CARBONE****MASTER IN THE ART OF SINGING****Has moved his studio from Carnegie Hall to Acolian Hall, 27 West 42nd St., New York City****Art of singing from the first rudiments to the classic "Bel Canto"****Carbone's Breath Controller, recommended by famous singers, teachers and physicians as unique apparatus for breathing exercises. Circular sent on application****THIRTY YEARS' EXPERIENCE****HIGHEST REFERENCES****CORINNE****RIDER-KELSEY****SOPRANO****Management:
R. E. JOHNSTON
1451 Broadway
Cor. 41st Street NEW YORK CITY****CLAUDE****CUNNINGHAM****BARITONE****Management:
R. E. JOHNSTON
1451 Broadway, Cor. 41st St.
New York City****HAROLD BAUER****Master Pianist****RETURNS IN OCTOBER FOR HIS SEVENTH AMERICAN TOUR****Eight Symphony Orchestras Have Already Engaged Bauer as Soloist! Thirty-six Music Clubs Have Secured Him for Recital! Seven Appearances Are Scheduled for New York Alone! His Tour, which will last Throughout the Season, will Extend to the Pacific Coast.****For Terms and Dates, address****LOUDON CHARLTON, Carnegie Hall, New York.****Mason & Hamlin Piano Used****Guilmant
Organ School****DR. WILLIAM C. CARL, Director****Students Aided in
Securing Positions****25 Now Playing in N. Y. City. Send for Catalogue****44 W. 12th ST., NEW YORK**

OBITUARY

Frank Lynes.

Frank Lynes, a Boston composer, died on Tuesday at his country home, "Lynesholme," in Bristol, N. H., aged fifty-five years. He was a teacher of music at Steinert Hall, Boston, for some time, and his home was in Cambridge, Mass. In this country he was a pupil of Benjamin J. Lang, who prepared him in music for his studies abroad. In 1882-84 Mr. Lynes studied in Germany under Richter, Reinecke and Jadassohn and other composers, and, during the following twelve months pursued his music in France and England. On his return from abroad, Mr. Lynes gave a concert which unexpectedly brought him into prominence. He played several of his own compositions, and was approached by publishers who wanted to bring out his works. Among his best remembered ones are: "He Was a Prince," "My King," "Twas My Heart," "A Bedtime Song," "The Fishermans," "Baby Dear," "Sweetheart," "The Sleep of Peace," "The Earth is the Lord's" and "The Night Has a Thousand Eyes."

National Association of Organists.

At the regular meeting of the National Committee of the N. A. O. held last Tuesday night the following resolution was unanimously adopted: "Resolved, that the secretary be instructed to extend an invitation to the American Guild of Organists to attend the Sixth Annual Convention of the National Association of Organists at Ocean Grove, N. J., August 4 to 9, and that the Guild officers be respectfully requested to select some one of their members to read a paper there on the 'American Guild of Organists—Its Plan and Purposes.'"

The organ builders will send to the N. A. O. convention at Ocean Grove at least six organ consoles of the most modern type. The general exhibit will, it is reported, be the largest ever seen in this country and will be well worth going far to see. The entire program of the convention will be a most brilliant one in every respect.

Tali Easen Morgan has been mailing requests to the organists of New York to send singers familiar with the "Messiah" to assist the chorus which will sing the work at the organists' convention at Ocean Grove. The rehearsals are being held every Tuesday night in the Church of the Strangers, 57th street and Eighth avenue, New York. The chorus is limited to 400 voices. Over 300 are already enrolled. The Ocean Grove branch of the chorus will, it is said, number fully 300.

Crane Normal Institute Graduates.

The graduating class of the Crane Normal Institute of Music, Potsdam, N. Y., assisted by Marion Wright, violinist, and Paul Oliver, flutist, gave a song recital in Normal Hall, June 19. Part I of the program consisted of the cantata, "The Life of a Leaf" (Ashford), given by Sarah Sayles, Helen, Shepardson, Olga A. Harrangue, Mildred Gertrude Wallace, Mary Margaret Flansburg, Annie Rhodes, Helen M. Hall, Marion Wright and chorus. Other numbers of Part I were compositions of Puccini, Chaminate, David and Lohr given by Margaret W. Parker, Danta K. Zwahlen, Alma Norton, Paul Oliver, Lina Marie Weimar and William Stonesifer.

The following furnished Part II. of the program: James T. Sauter, Edith D. McCormick, Beryl R. Jeter, Margaret H. Steele, Annie Rhodes, Blanche T. Donovan,

Leila A. Watson, Paul Oliver, Jean Hubbard, Helen Hooper, Edith Day McCormick, Austin Moyer Godshall, Bertha Weingert, Lina M. Weimer and chorus. The selections rendered were from the composers Gounod, Blumenthal, Gabussi, Kucken, Schubert, Meyerbeer, Gluck, Strauss, Leoncavallo.

On the afternoon of June 20, the following program of illustrative teaching was given by the members of the graduating class, in Normal Hall:

Chorus, The Rain.....	Knowlton
Second, Third and Fourth Grades.	
Teachers, Margaret Steele and Lina Weimer.	
Lesson, I B Grade.	
Teachers, Olga Harrangue and Annie Rhodes.	
Song, Sing a Song of Sixpence.....	Rickett
Primary Boys.	
Teachers, Jean Hubbard and William Stonesifer.	
Lesson, III A Grade.	
Teachers, Mary Flansburg and Helen Hall.	
Rote song, Primary pupils.	
New song taught by Edith McCormick, completed song conducted by Mildred Wallace.	
Two part song, A Lullaby.....	Marshall
Teachers, Beryl Jeter and Helen Shepardson.	
Song, Santa Lucia.....	Gotttrau
Floyd Burnham, Roland Gibson and Clement Preino.	
Teacher, Alma Norton.	
Chorus, The Magnet and the Churn.....	Sullivan
Seventh and Eighth Grade Pupils.	
Teachers, Sarah Sayles and Helen Hooper.	
Lesson, VI A Grade.	
Teachers, Bertha Wingert and Leila Watson.	
Voice exercise for boys of intermediate grade.	
Teacher, James Sauter.	
Two part song, The Little Soldiers.....	Mueller
Teachers, Austin Godshall and Lina Zwahlen.	
Motion song, The Minuet.....	Mozart
Sixth Grade Pupils.	
Teachers, Blanche Donovan and Margaret Parker.	

Russell-Wanamaker Concerts and Normal Course.

Friday and Saturday afternoons, June 27 and 28, Louis Arthur Russell with professional pupils gave interesting musical programs in the Wanamaker Auditorium, Broadway and Eighth street, New York. The program Friday afternoon was made up entirely of Mr. Russell's compositions, vocal and instrumental, including his new "Suite Fantastique" for piano, and the song suite "Moods"; also a new work for violin and piano, "Ballade Polonaise," in A minor. The Saturday concert was an hour of brilliant music, classic and modern, for piano solo, ensemble four pianos unison and grand ensemble, four pianos, four hands.

The program included works by Mozart, Mendelssohn, Schumann, Chopin, Schubert, Moszkowski, Schulhoff, MacDowell, Massenet and others.

Mr. Russell was assisted by Alma Holm, Ethel Pursel, Louise Schwer, Myra Lyle, Eva Snell, Helen Russell, Dora Evans, Mabel Hallas, Messrs. Russell, La Bar and Wyckoff, pianists; Jessie Marshall, Beth Tregaskis, Anna Benedict and Samuel Craig, vocalists; Robert Griesenbeck, violinist; L. A. Russell, accompanist and director.

The interesting announcement is made by Mr. Russell that his special "Five-Day (ten sessions) Russell Method Class" (July 1, 2, 3, 7 and 8), usually held in the College of Music, Newark, will, this summer be taken to the Dominican Academy, Caldwell, N. J. Elaborate plans are laid for this normal class for teachers and professional students (voice, piano and theory) in the spacious hall of the Academy, which is beautifully situated on the Orange Mountains, nearly a thousand feet above sea level and within an hour's trip from Manhattan. Every accommodation is made by the Academy for those attending the session with its lectures, demonstrations, etc.

Particulars may be had at the Russell Studios, Carnegie Hall, New York City, and College of Music, Newark, N. J.

SUMMER MUSIC NOTES.

Bianca Holley, the soprano, sang at a students' recital at an Ocean Avenue residence, Brooklyn, a fortnight ago, winning genuine admiration for her singing of Stern's "Springtime" waltz and songs by Foster and Horrocks. She has sung in concerts with Hans Kronold, cellist, and expects other similar engagements. Miss Holley is besides being a capable concert and oratorio singer a dependable church singer.

Pupils of Mary Wagner Gilbert gave a musicale at her Carnegie Hall studios June 20. As usual some very excellent piano playing was heard, the pupils showing talent and the guidance of an experienced teacher. Those who took part were Helen Fisher, Francis Osterhoff, Joseph F. Higgins, Helen Pless, Helen Humphrey and Louise Adler.

Eva Emma Wyckoff, the concert and oratorio singer, has been engaged for July to sing as soprano soloist at Chautauqua, N. Y. She has been substituting at a prominent Baptist Church in New York City for some weeks. Her illustrated circular has her picture and very flattering press notices from important musical centers of the United States. A specimen program of all English songs is interesting.

Sophia Tefft's graduate pupils at Norwich High School this year were Nellie M. Scanlon, who played an operatic transcription, showing thorough schooling and diligent study, and Hazel E. Woodard, a very talented young girl, who played Rive-King's "Bluebells of Scotland" with much brilliancy. The good work done in the instrumental department of this high school is recognized far and wide and leads to many pupils attending it for the sake of the prestige attached to the diploma. A hundred odd pupils have completed the course, an exacting one, and many hold excellent positions as teachers.

Summer Plans of Bruno Huhn.

Mr. and Mrs. Bruno Huhn have gone to their summer home, Hampton Hall, Bellport, L. I. Mr. Huhn will teach two days a week during the summer months at his New York studio, resuming his regular work early in the fall.

FOR SALE

OPPORTUNITY—FOR SALE—Genuine Amati violin. Price \$5,000.00. Address 9212 Foster Ave., Brooklyn, N. Y.

WANTED

WANTED—A gentleman who has a fine hotel in the Catskill Mountains wants some musicians for the summer who will be willing to furnish some music every day. Good board will be furnished free and they will be allowed \$5 a week each for expenses. At the end of the season a concert will be given, the profits of which will be divided for their benefit. The idea is to assemble some good musicians who are looking for a summer vacation with practically no expense. Address J., care Musical Courier.

POSITION open in an important Canadian Conservatorium of Music for first rate pianist and teacher; a man capable of giving pianoforte recitals. Initial salary \$1,000. Session Sept. 16, 1913, to June 3, 1914. Address, "N. P. H.," care of MUSICAL COURIER.

ERNESTO ROCCO
Neapolitan Mandolin Virtuoso
Felix Weingartner writes: "Ernesto Rocco has raised the mandolin to high artistic worth."
LOLITA D. MASON,
Manager, Republic Bldg.,
Chicago, Ill.

ARTHUR R. SLACK
High Baritone
Concert and Oratorio
Studied in Italy and with
Geo. Ferguson in Berlin,
Germany.
LOLITA D. MASON,
Manager, Republic Bldg.,
Chicago, Ill.

LAUREL E. YEAMANS
Organist and Pianist
An A. A. G. O. and Musical
Director of a Conservatory
for several years.
LOLITA D. MASON,
Manager, Republic Bldg.,
Chicago, Ill.

THE TOLLEFSEN TRIO
Mme. Schnabel Tollefsen, pianist; Carl H. Tollefsen, violinist; Paul Kefer, cellist. Address communications to Carl H. Tollefsen, 1166 45th Street, Brooklyn. Tel. 4343-M Sunset. Mme. Tollefsen accepts pupils at her studio in Steinway Hall, New York.

HAZEL LUCILLE PECK
...PIANIST...
In Concert Throughout Germany Season 1913-1914

Breitkopf & Härtel
Flying Dutchman—Tristan and Isolde—Lohengrin—
Rhinegold—Meistersinger—Tannhäuser—
Valkyrie
Vocal Scores:
Bound in Cloth, each \$2.50;
Masterings, \$3.00;
with paper covers:
each, \$1.50;
Masterings, \$2.00.
New Editions of
Ask your dealer for these editions. If he cannot supply you write directly to the publishers. Our special Wagner Catalogue—free—on application.

Carolyn WILLARD
PIANIST
In America Season 1913-13
Fine Arts Building Chicago

THE MINNEAPOLIS SCHOOL OF MUSIC
ORATORY AND DRAMATIC ART. William H. Pontius, Director of Music; Charles M. Holt, Director Oratory and Dramatic Art. Largest and most reliable school in Northwest. All branches. Diploma. Summer Session. Send for Catalog C.

Geraldine DAMON
VOCAL INSTRUCTION
Wallace Building, Pittsburgh

ELISE CONRAD
PIANIST AND TEACHER
Address: 508 West 178th Street, New York

CHICAGO MUSICAL COLLEGE
Founded 1867 Dr. F. ZIEGFELD, President
46th YEAR

MUSIC
All Branches of School of Opera School of Acting School of Expression Modern Languages

"It is a permanent educational institution, holding the same prominent position in music as the University of Chicago, the Art Institute, the Academy of Sciences and the Field Columbian Museum in their respective departments of educational labor."—Geo. P. Upton of the Chicago Tribune.

CATALOG MAILED FREE on request to SECRETARY, Chicago Musical College, 624 So. Michigan Ave., Chicago.

THE Baldwin PIANO



"I Consider the Baldwin the Stradivarius of the few really great Pianos of the World." —De Pachmann

"A great Piano! It satisfies me completely." —Pugno

"A tone which blends so well with my voice." —Sembrich

THE BALDWIN COMPANY

MANUFACTURERS

142 W. Fourth Street

Cincinnati

N. Y. GERMAN CONSERVATORY OF MUSIC

306 MADISON AVENUE, Near 42d Street, NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRÄMCKE

Instruction in all branches of music from first beginning to highest perfection. Free advantages to students: Harmony lectures, concerts, ensemble playing, vocal sight reading. Thirty-eight of the best known and experienced professors. SEND FOR CATALOGUE. TERMS \$10 UP PER QUARTER

THE AMERICAN INSTITUTE OF APPLIED MUSIC

(THE METROPOLITAN COLLEGE OF MUSIC)

John B. Calvert, D.D., President 212 W. 84th Street, New York City
Tel. 2329 Columbus

Special Summer Session

JUNE 23rd to AUGUST 1st

Unusual Advantages for Teachers. 28th Session Begins September 29th.

Send for Circulars and Catalogue. KATE S. CHITTENDEN, Dean

INDIANAPOLIS CONSERVATORY OF MUSIC

MUSIC, SPEECH ARTS, INTERPRETIVE DANCING, MODERN LANGUAGES

PIANO—Edgar M. Cawley, Carl Beutel, Mildred Barnhill.
SINGING, OPERA—Frederick Mortimer Marston, Wesley William Howard, May Evelyn Dorsey.
VIOLIN—Gaylord Vest, E. Schroeder-Vest, Sara Cawley.
SPEECH ARTS—Mayne English Hensel.
RHYTHMICAL GYMNASTICS FOR TIME VALUES—Carl Beutel and Assistants.

In addition to the above are twenty-five special Teachers. The largest Conservatory with the University Idea in the Middle West. Ideal Residence

Department for Young Ladies. EDGAR M. CAWLEY Director, 439 North Meridian Street INDIANAPOLIS, IND.

GAMBLE CONCERT PARTY

July and August Sold

NEXT SEASON BOOKING

CHARLES WILSON GAMBLE, Pilot East End, Pittsburg, Pa.

M BIRDICE BLYE Concert Pianist

5424 Washington Avenue, Chicago
STEINWAY PIANO USED

Mrs. HALL McALLISTER

TEACHER OF SINGING

Musical Management
407 Pierce Building Boston

Concert-Bureau

EMIL GUTMANN

BERLIN-MUNICH

Letters: Berlin W. 35, Carlsbad 33. Telegrams: Konzertgutmann Berlin. Chief agents of nearly all known artists. Management of great music-festivals and of all kinds of concerts in all important towns of Europe. Organizing of concert tours in all European countries.

CONCERT DIRECTION

HERMANN WOLFF

The World's Greatest Musical Bureau

GERMANY: BERLIN and FLOTTWELLSTRASSE

Cable Address: Musikwolf, Berlin

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Representative of more than 400 artists, including d'Albert, Ysaie, Ansgore, Thibaud, Kreisler, Sembrich, Rialer, Van Rooy, Hekking, Carreno and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.

Principal Agency for Music Teachers

VON STEIN Academy of Music

928 S. Hill Street, Los Angeles, Calif.

Incorporated, November, 1907

HEINRICH VON STEIN, President

Granberry Piano School

GEORGE FOLSOM GRANBERRY, Director

Practical Training Courses for Teachers

Artistic Piano Playing

THE FAELTEN SYSTEM

Booklets—Carnegie Hall—New York

REINDAHL VIOLINS

and BOWS

Violas and Cellos



Reindahl Grand Model, \$250.00

REINDAHL VIOLINS

USED AND ENDORSED BY

Bernard L. Littmann, Kacian

Chas. Gregorowitz, Jan Kubalik

Leopold Jackson, Emil Savory

P. R. Haberman, Fritz Kreisler

Asel Stogward, Alexander Bull

S. M. Jacobson, Hugo Hermann

Arthur Hartmann

Artists know the rarity of violins whose tones are "sweet" from lowest G to A in unison. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliancy, evenness, strength, perfectness of attack, stopped notes, trills, octaves, clear harmonics, pure plasticities, distinct separation, distinct in shape, full and elastic, and which quickly responsive to bow-pressure from real penetration to fortissimo. If you have such a violin you may not be interested in a booklet—"An Artist's Touch"—which I will gladly mail you FREE, and which contains opinions from world famous artists who use REINDAHL VIOLINS.

Violins sent to responsible persons on trial, for comparison with other new or famous old violins. If desired, gradual charge accounts opened.

KNUTE REINDAHL

Atelier, 318 Altonaer Str.

50 East Van Buren Street

CHICAGO, ILLINOIS, U. S. A.



A. B. CHASE PIANOS

Artisanos

Highest Type of Artistic Instruments

For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert, the Home

Factory at

NORWALK, OHIO

Reference: The Editor-in-Chief of THE MUSICAL COURIER

BUSH & LANE PIANOS

A Quality of Tone Which Will Please the Most Critical

A Piano Which Will Stand the Test of Years of Usage

Case Designs Which Are Original, Artistic and Beautiful



BUSH & LANE PIANO CO.
HOLLAND, MICH.

STERLING PIANOS

High Standard of Construction

DERBY, CONN.

STERN'S CONSERVATORY of MUSIC

BERLIN S. W. 22a Bernburger Street (Philharmonie)

GREATEST CONSERVATORY IN EUROPE

FOUNDED 1850

1,350 PUPILS

130 TEACHERS

Royal Professor GUSTAV HOLLAENDER, Director

Conservatory: Development in all branches of music. Opera and Dramatic School: Complete training for the stage. Orchestra School (comprising all solo and orchestra instruments). Seminary: Special training for teachers.

Private and Ensemble Classes.

Principal Teachers: Piano—Professor MARTIN KRAUSE, Professor JAMES KWAST, EMMA KOCH, GLOBE BERTRAM, THEODOR SCHÖNBERGER, etc.

Singing—Frau Professor WICKLASS-KEMPNER, Frau Professor MATHILDE MALLINGER (Royal Chamber Singer), Frau EMMY BAABE-BURG, FRANCESCHINA FREVOSTI, NIKOLAI ROTHMUEHL, Royal Chamber Singer (Opera School), KARL MAYER, Royal Chamber Singer, EUGEN BRIGGER, etc.

Violin—Professor GUSTAV HOLLAENDER, ALEXANDER FIEDEMANN, SAM FRANKO, etc.

Theory and Composition—WILHELM KLATTE, ALEXANDER VON FILLITZ, etc.

Send for illustrated catalogue and prospectus. Pupils received at any time.

Royal Conservatory of Music and Theatre

DRESDEN, GERMANY

Fifty-eighth Year, 1912-1913. 1,505 Pupils, 82 Recitals, 116 Instructors

Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.

Prospectus and List of Teachers from the Directorium

HAZELTON BROTHERS PIANOS

THOROUGHLY FIRST-CLASS IN EVERY RESPECT

APPEAL TO THE HIGHEST MUSICAL TASTE

Nos. 66 and 68 University Place

NEW YORK

THE STEINWAY PIANOS

[GRAND AND UPRIGHT]
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue Riker Avenue
NEW YORK

AND

St. Pauli, Schanzenstrasse, 20-24 HAMBURG

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W. London
Jungfernstieg 34, Hamburg, and
Koeniggratzerstrasse 6, Berlin

And Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"



PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

GRAND
AND UPRIGHT
PIANOS

ESTABLISHED 1864

Kranich & Bach

NEW YORK.

THE MOST
HUMAN OF
ALL PLAYERS

JEWETT PIANOS

Tone is one of the chief reasons the JEWETT piano is known and admired in musical circles everywhere. In clearness and sustained resonance, the JEWETT tone has no equal among pianos of even nearly as reasonable cost.

Manufactured by :

JEWETT PIANO CO., - - Boston, Mass.

FACTORIES : Leominster, Mass.

THE WORLD RENOWNED
SOHMER



The many points of superiority were never better emphasized than in the SOHMER PIANO of today.

It is built to satisfy the most cultivated tastes : : : : :

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists : : : : :

SOHMER & CO.

NEW YORK WAREROOMS:

315 FIFTH AVENUE
Corner 32d Street

& Autopiano

is known throughout America and Europe for its artistic qualities as a Piano, and its durability and excellence as a Player Piano

THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Street, New York
LONDON REPRESENTATIVE: KASTNER & CO., Ltd., 34 Margaret Street

